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JAINA ICONOGRAPHY

JYOTINDRA JAIN AND EBERHARD FISCHER

PART TWO

INSTITUTE OF RELIGIOUS ICONOGRAPHY
STATE UNIVERSITY GRONINGEN

LEIDEN E. J. BRILL 1978

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ICONOGRAPHY OF RELIGIONS

EDITED BY

Th. P. van Baaren, L. P. van den Bosch, L. Leertouwer, F. Leemhuis
and H. Buning (*Secretary*)

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1978

JAINA ICONOGRAPHY

BY

JYOTINDRA JAIN AND EBERHARD FISCHER

PART TWO

OBJECTS OF MEDITATION AND THE PANTHEON

With 47 Plates

LEIDEN
E. J. BRILL
1978

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PREFACE

In the preceding volume we dealt with the concept of the *tīrthaṅkara* through the five auspicious events of his life as depicted in art and incorporated in ritual. We also discussed the iconography of Ṛṣabhanātha, Neminātha, Pārśvanātha, Mahāvīra, and Gommaṭa. Emphasis was laid on the relevance of iconography for the rituals of householders, the ceremony of idol installation, and the practices of nuns and monks.

In the present volume we shall confine ourselves to Jaina objects and places of worship and meditation, together with the cosmography, the mythology, and the pantheon of gods and goddesses. Both parts are primarily concerned with the living traditions of Jainism. We see this ethnographic approach as complementary to a more historically oriented treatment based on indological studies. We have furthermore deliberately avoided any appeal to art history or aesthetic judgment. We have concentrated on sorting out the fundamental iconographic types or features and correlating these with textual information and observations of the present day. For each iconographic theme we have chosen a quotation from Jaina literature, irrespective of the antiquity or modernity of the text, such as we considered relevant to an understanding of the living traditions of Jainism.

To avoid confusion English plural endings to the original Jaina terms have been dispensed with. All original terms are explained at their first appearance on our text.

In the preparation of this volume we have drawn heavily on the books and articles by Dr. U. P. Shah, Baroda, which stand as pioneering works and offer the most thorough scrutiny of Jaina art and iconography. These are listed in part in the bibliography. The three extensive volumes on the art and architecture of Jainism edited by A. Ghosh were most useful for the checking of references. We are grateful to Professor Dr. Klaus Bruhn, Berlin, who was so good as to discuss some bibliographical problems with us and generously provided us with a copy of the *Vatthusāra Payaraṇam* of Pheru, edited by Pandit Bhagwandas Jain, to whom we are also indebted for the reproduction here of some stanzas and diagrams from his edition.

Finally we thank Pandit P. Aithal, of the South Asia Institute, Heidelberg, for his help in translating some Sanskrit stanzas. This volume was prepared at the Rietberg Museum, Zürich, and the above South Asia Institute, and we are grateful to our colleagues for their cooperation and provision of facilities. We must offer thanks also to the Alexander von Humboldt Stiftung, Bonn/Bad Godesberg, for the award of a scholarship to Dr. Jyotindra Jain to complete this work. The necessary fieldwork was made possible by a generous scholarship from the Volkart Foundation Winterthur and Bombay.

Zürich, April 1978

EBERHARD FISCHER and JYOTINDRA JAIN

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INTRODUCTION

The Jaina subject of *dhyāna* or meditation gives detailed treatment to such topics as *dhyātṛ*, the meditator, *dhyeya*, the object of meditation, *vidhi*, the technique of meditation and *phala*, the fruit of meditation which is *mokṣa*, the final liberation. Of these topics *dhyeya*, the object of meditation, is of special importance for Jaina iconography. The objects of meditation are *padastha*, i.e. meditation on sacred *mantra*, or magical formulas; *piṇḍastha*, i.e. meditation on the magic powers of a *jina*, the liberated one; *rūpastha*, i.e. meditation on the material form of the *jina*; and *rūpātīta*, i.e. meditation on the *jina* or *tīrthaṅkara* beyond the material form.

Of these four subjects of meditation the two following are of prime value for the study of Jaina iconography:

1. Meditation on sacred *mantra*. Here we may incorporate the entire class of *mantra*, the magic formulas, and the *yantra*, the corresponding sacred diagrams.

2. Meditation on the material form of the *jina*. In this class can be included not only the material image of the *jina*, but also all the symbolic representations of the *jina* such as *dharmacakra*, the wheel of law, *stūpa* etc.

Since the *jina* are attended by the various classes of gods and goddesses residing in the multiple worlds of the complex jaina cosmos, the descriptions and depictions of these celestial beings and the cosmographical diagrams have also been included in this volume.

OBJECTS OF MEDITATION

THE SIDDHACAKRA

"Namo arihantāṇaṃ ṇamo siddhāṇaṃ ṇamo āyariyāṇaṃ ṇamo uvajjhāyāṇaṃ ṇamo loesavva-sāhuṇam. Eso panca-ṇamokkāro savva-pāva-ppaṇāsaṇo maṅgalāṇaṃ ca savvesiṃ paḍhamam havai maṅgalaṃ."

"Hail to the *jina*, to those who have attained *mokṣa*, to religious leaders, to religious teachers, and to all monks in the world. This fivefold salutation which destroys all sin is pre-eminent as the most auspicious of all auspicious things."

Namaskāra mahāmantra.[1]

"*Siddha* and the other stages in all directions, in the middle is *arihanta*, in the four directions are knowledge, faith, conduct, and penance."

"Those without wealth attain riches and the childless get sons, none except the enlightened can appreciate the *siddhacakra*."

Śripālarāsa, I, stanzas 15 and 31.

The *siddhacakra*, the circle of the *siddha* or liberated one, is one of the most popular *yantra* of the Jaina. Often the Digambara refer to it as *navadevatā*, the nine adorable ones. *Pañcanamaskāra-mahāmantra*, or the prayer to the five beings, namely *arihanta*, the enlightened one, *siddha*, the liberated one, *ācārya*, the leader monk, *upādhyāya*, the teacher monk, and *sādhu*, the monk, is incorporated in the formation of the *siddhacakra* diagram. This diagram is invoked for the destruction of sin and the prevalence of all-round prosperity and auspiciousness. Often the *siddhacakra* includes the principles of right knowledge, right faith, right conduct, and right penance among Śvetāmbara, whereas among Digambara such symbols as the *jina*, the *jina* temple, the wheel of law, and the scripture prevail.[2] A smaller formula, the *a-si-ā-u-sā* is derived by detaching the first five syllables from the names of the five revered beings, *arihanta* etc. Further the term *siddha* is replaced by *a-śarīra* (bodiless) and *sādhu* by *muni* (monk). After these replacements the acronym would read *a-a-a-u-m*, which corresponds to the sacred syllable *oṁ* in the *mantra* and *yantra*.

The basic form of the *siddhacakra* consists of a stylised flat lotus with four petals attached to a circle. In these compartments of the petals and the circle there are representations of the five great beings in the form of figures meditating in the *padmāsana* posture. A more elaborate form shows a lotus with eight petals which appears in paintings, bronzes, and on metal plaques.

In the painted type, the figure in the centre, the *arihanta*, is shown in white wearing a crown and ornaments and is seated in *padmāsana* on a royal seat under an umbrella. Above him is *siddha*, depicted in red, seated in *padmāsana* on a crescent moon seat. On the right is *ācārya* depicted in yellow, on the left *upādhyāya* in blue and at the bottom

---

[1] *Namaskāra mahāmantra* is the main prayer of the Jaina. The above is the opening stanza of *Kalpasūtra*, Jacobi's trans. p. 217.

[2] These four stages roughly correspond to penance, faith, conduct and knowledge respectively.

sādhu in black. In Śvetāmbara diagrams *ācārya, upādhyāya,* and *sādhu* are shown clad in white garments, holding a *mohapatti* (a mouthpiece) in the right hand and a broom under the left arm. In Digambara *yantra* they are shown naked. In the four petals the Śvetāmbara inscribe salutations to the four principles, right faith etc., while the Digambara put in them the *jina* image, the *jina* temple, the *dharmacakra*, the wheel of law, and the *śruta*, the scriptures. The circular painted diagrams are often studded with small beads pasted on the surface. These *yantra* in miniature are fixed under a glass inside a flat, circular metal box with a lid.

Bronze *siddhacakra* in the form of free standing objects have a tapering pyramidal base on which are placed lions or other bearer-figures supporting a crowning circular frame in which the lotus-shaped *cakra* is encased. In South Indian types there are flames issuing from the rim of the *cakra*. In addition to these vertical-standing *yantra* there are metal *yantra* to be placed horizontally on the ground, with eight small feet, like a low stool. A gargoyle or other outlet is attached from which the ritual water may drip out.

Many *siddhacakra* have as additional details the inscriptions of various *mantra*, drawings of the nine planets, the Lords of Directions, *yakṣa-yakṣī*, the attendant couple etc. *Siddhacakra* cast in metal, embossed or incised, or painted or printed on paper or cloth, are common. Of recent date are the *siddhacakra* carved as stone panels with the usual eight-petalled lotus.

In daily worship in the temple the *yantra* is tended along with other *yantra* and smaller bronze images with a simple bath and the application of sandal-paste dots and flowers. Householders worship at home a small replica of the *yantra* with murmuring of *namaskāra mantra* for the obtainment of worldly gains.

On the achievement of a desired aim or the fulfilment of a vow the great ceremony of *siddhacakra* worship is performed. This takes place in a side porch of a temple or in a neat, clean private hall. The patrons of the ceremony arrange for the preparation on the floor of a large *yantra* which is an enlarged version of the eight-petalled lotus diagram described earlier. The *yantra* is made from grains of different natural colours or dyed grains of rice. The central lotus containing the five beings and the four principles is surrounded by three circles or "ramparts", depicting the various qualities of the five beings. In the next concentric circle are the footprints of the *guru*, in the two following the 16 *mahāvidyādevī*, the goddesses of magic, and in the last the *yakṣa-yakṣī* of the various *jina*. At the cardinal points of the ten directions are the *dikpāla*, the direction gods. This enlarged *yantra* is in the shape of a vase the base of which forms a shrine of nine compartments devoted to the planets; the neck of the vase shows the installation of Brahmā, of Indra, and the moon. At the four corners are Kṣetrapāla, the guardian deity, Cakreśvarī, the *yakṣī*, the *tīrthaṅkara* and the presiding deity of the temple. Many temples possess large wooden tables on the surfaces of which *siddhacakra* are engraved. When strewn with coloured grains the recesses of the engraving fill up to produce a representation of the *yantra*.

After installing a small *jina* shrine and placing fruits and flowers near the *yantra* the patron couple dressed as king and queen and accompanied by other devotees start a nine-day ceremony assisted by a *paṇḍit*. On the first day homage is paid to the 12 symbols or qualities of the *arihanta* such as the *aśoka* tree, lion seat etc., on the second day to the eight qualities of *siddha* such as unlimited knowledge etc., on the third day to the 36 qualities of *ācārya* such as compassion etc., on the fourth day to the 25 qualities of *upādhyāya* such as expertise in the scriptures etc., on the fifth day to the 27 qualities of *sādhu* such as non-violence etc., on the sixth day to the 67 attributes of right vision such as reverence to *jina* etc., on the seventh day to the 61 attributes of right knowledge such as the sources of sense-perception etc., on the eighth day to the 70 attributes of right conduct such as celibacy etc. and on the ninth day offerings are made to the 50 attributes of right penances such as *kāyotsarga*, meditation in a standing posture etc. On all nine days parts of the stories of king Śrīpāla, who is supposed to have derived immense benefits from the worship of *siddhacakra*, is read out to the people.[3]

SOME OTHER YANTRA

> "The one who bears in his heart your name which is (like a herb) for conquering snake proceeds without hesitation against an aggressive cobra . . . That wise man who mutters this prayer frees himself of the dangers of mad elephant, lion, forest-fire, snake, war, ocean, sea, and binding."
>
> *Bhaktāmara stotra*, stanzas 41 and 47.

> "Between the first letter 'a' and the last letter 'h' come all the letters. By adding a dot and an 'ṛ'-sign to the last letter which is 'sound' and is like a flame, the word '*arhaṁ*' is made. The word thus made is like the flame and washer of the dirt of the mind and is very pure. Having installed it in the lotus of my heart I salute it. '*arhaṁ*' is the syllable . . . indicative of the five great beings, the essence of *siddhacakra*, and is worshipped on all occasions." [4]
>
> *Ṛṣimaṇḍala stotra*, stanzas 1 to 3.

Stotra are prayers describing and praising in an ornate and metaphorical manner the qualities of the *jina*. Since the *jina* is conceived in these verses as all-powerful, almighty, the highest and the best, they themselves came to acquire magical significance for the attainment of the favour of the *jina* against wordly odds. In the course of time magical diagrams of these stanzas were prepared which were to be carried in the pocket or worn as amulets. As seen earlier the sounds *oṁ* and *arhaṁ* (further developed to *oṁ-hrīṁ*) representing the five great beings became the key syllables for the preparation of magical formulas and *yantra*.

Most of these *yantra* are either circular or square in design. Magical formulas are often inscribed in concentric circles. Sometimes in the middle of the circle there is a lotus or a square made up of many compartments in which the syllables [4] are written. Some *yantra* are in the form of a *svastika* or of a crescent moon, a tree, a boat, a lotus, an open palm etc. These *yantra* are either painted on paper or cloth or are incised or embossed on metal plaques.

Some *yantra* are specially connected with Pārśvanātha who has a prominent place in magical practices. *Cintāmaṇi pārśvanātha yantra* is often found painted on a square piece of cloth in which the central figure of Pārśvanātha is flanked by Dharaṇendra and Padmāvatī. In concentric circles surrounding this composition the *mantra* of Pārśvanātha is written. In the four corners there are guardians of directions.

Painted panels of *Ṛṣimaṇḍala yantra*, the circle of the *ṛṣi* or the five great beings, on cloth often have an eight-petalled lotus in the centre of which a large '*hrīṁ*' is painted. Over this syllable there is sometimes an inscription of the syllable '*oṁ*'. In the surrounding concentric circles '*oṁ*' and '*hrīṁ*' are inscribed repetitively.

---

[3] The story under the name of *Śrīpāla kathā* and *Śrīpāla rāsa* is extremely popular.

[4] The reference is to the *devanāgarī* alphabet. *Arhaṁ* when combined with the vowel '*i*' gives the form *arhīṁ*, *hrīṁ*.

Yāgamaṇḍala yantra, the circle of homage, consists of the central circle and nine concentric circles which are divided into several sections enshrining the five great beings and their attributes, the 24 *tīrthaṅkara* of the present and the same number each of the past and the future, 20 *tīrthaṅkara* of the *videhakṣetra* area,[5] 36 qualities of *ācārya*, 25 of *upādhyāya*, 28 qualities and 48 powers of *sādhu*.

In every Jaina shrine along with the smaller images the metal plaques of the *yantra* are tended with a daily bath and a *pūja*, a ritual offering of sandal-paste and flowers. As a part of the daily rites the worshippers place rice grains on the offering table. These grains are arranged in the form of diagrams such as the *nandyāvarta*,[6] the *svastika*, the crescent moon with dot, and the *oṁ*.

During the ceremony of idol installation in a Digambara temple [7] *yāgamaṇḍala pūjā* is performed. Hymns of praise are sung before the diagram and 250 coconuts are offered upon it. In the same ceremony the Event of the Embryo is represented, the *jina* image of the Embryo being placed over a *yantra* inside the glass casket representing the womb. This *yantra* guards the conception and birth of the holy child. The Event of Enlightenment is next shown by inscribing the *mātṛkā mantra* consisting of the letters of the *devanāgarī* alphabet on the different parts of the image's body. In this moment the image acquires the form of the *mātṛkā yantra*.

Many Jaina householders acquire secret formulas and *yantra* from the *yati*, *bhaṭṭāraka*,[8] or the monks of their respective sects. These *yantra* are worshipped at home through the prescribed repetitive murmurings. A present-day prescription of the worship of one of the *yantra* reads: "Place the *yantra* in front of you, murmur the formula for 21 days, keeping the face towards the east. After each murmur offer a red flower. After that throw seven small stones in the air and catch them in your hands again. Go and place these stones in the centre of the town as a result of which even the king will come under your control."

THE JINA IMAGE

> "Then the image of the *jina* should be made with characteristic marks: with posture straight and stretched, with youthful limbs and without clothes. The chest adorned with auspicious *śrīvatsa*, the fingers reaching the knees; 108 *aṅgula* in length according to the measurements of its own *aṅgula*. The limbs, chest etc. without hair, also devoid of beard, moustache . . . ."
>
> *Pratiṣṭhāsāra saṁgraha*, 4, 1-4.

The material form of the *jina* or the *jina* image is one of the most important objects of meditation and worship.[9] Descriptions of the nature and appearance of the *jina*'s body go back to the canonical literature.[10] *Pratiṣṭhā* and *śilpa* texts contain numerous prescriptions regarding a *jina* image—its postures (*padmāsana*,[11] seated, or *kāyotsarga*, standing), its measurements (relative proportions of the limbs in accordance with the measure of the head or fingers, *aṅgula*), its auspicious marks (*śrīvatsa* or the diamond-shaped chest-mark, *uṣṇīṣa* or the head protuberance etc.), and the medley of attendants (*yakṣa-yakṣī*, divine musicians etc.).

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[5] *Videhakṣetra* is one of the seven zones of the continent *Jambudvīpa*.

[6] *Nandyāvarta* is an extended *svastika* with nine arms which stand for the nine treasures (*nidhi*).

[7] For detailed information on idol installation see Fischer-Jain, 1974.

[8] *Yati* and *bhaṭṭāraka* are the religio-social sect leaders of the Śvetāmbara and Digambara respectively.

[9] For special iconographic features of important *tīrthaṅkara* see part I, p. 15 ff.

The seated *jina* images in sculpture and painting are shown either in *padmāsana* posture or simply seated with legs crossed. Usually the North Indian images are shown in *padmāsana*, the South Indian images with legs crossed. In both these postures the *jina* is invariably shown seated in *dhyāna mudrā*, i.e. with the right palm over the left, resting in the middle of the lap. The eyes are shown converging on the tip of the nose.[12]

In the *kāyotsarga* posture the *jina* images are shown erect with arms hanging straight down to the knees, the fingers together and turned slightly inwards but not touching the thighs. The heels do not touch, being kept slightly apart.

Whether standing or seated, the *jina* image always shows a *śrīvatsa* mark on the chest, and the eyes half-closed in meditation. The eye-balls [13] are absent in the earlier images and in most cases the head protuberance is shown covered with coiled ringlets of hair. Often signs such as wheels are marked on the palms and the feet. In addition to these a complete *jina* image is depicted with such accompaniments as a heavenly tree, a lion-throne, a triple umbrella, a halo, drum-players, garland- and whisk-bearers, *yakṣa-yakṣī*, and divine musicians. Some images have a recognition mark on the pedestal.

In art, *jina* images have varied forms, the single image, the double, triple (*tritīrthī*), quadruple (*caumukha*), or quintuple (*pañcatīrthī*) images, or even an image with all 24 *jina* on one slab or within one frame (*coviśi, caturviṁśati jina*).

In the case of the double image both the *jina* are usually shown in *kāyotsarga* posture with their respective recognition marks and attendant figures.

In the cases of triple or quintuple images, frequently seen as bronzes but also found as stone sculptures, there is usually one *mūlanāyaka*, the central main image and several secondary smaller figures on both sides. The posture of the central image (*padmāsana* or *kāyotsarga*) may or may not be in contrast with those that flank it on either side. In the *caumukha* image the four figures are placed back to back on one pedestal facing the four directions. When all 24 images are shown on one slab or within one frame the central image is shown larger and with the recognition mark and the attendant figures. In some cases two flanking images are shown also somewhat larger than the rest of the 21 *jina* who are simply sketched in rudimentary outline. In some combined images the main figure is generally of a *tīrthaṅkara* such as Ṛṣabhanātha, Neminātha, Pārśvanātha, or Mahāvīra, who are in general more highly revered.

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[10] *Aupapātikasūtra, sūtra* 10.

[11] *Padmāsana* is also known as *paryaṅkāsana* and indicates a fully cross-legged sitting posture in which the right leg rests on the left and the left is pulled through to rest on the right thigh.

[12] *Pratiṣṭhāsāroddhāra*, I, 61-62.

[13] In Śvetāmbara images the eye-ball is often represented.

THE DHARMACAKRA

"With the idea that 'No one is to walk over these footprints',[14] Bāhubalī put over them a jewelled *dharmacakra*, eight *yojana*[15] broad and four high. Having a thousand spokes it shone like the full sun-disk. . . . The king tended it so abundantly with flowers plucked from all sides that it looked to the townspeople like a mountain of flowers."

Triṣaṣṭiśalākāpuruṣacaritra, vol. I, pp. 186-187.

The *dharmacakra* or wheel of law of the Jaina was once an important object of worship. Before the human image of the *jina* became popular, his presence was indicated by the wheel of law and other symbols. In mythology it was Bāhubalī, the son of Ṛṣabhanātha, who installed the first *dharmacakra* after the departure of his father.[16]

In ancient times the wheel of law was held in high reverence and worshipped as an independent object. Today there is no ritual connected with it.

The *dharmacakra* as an independent symbol of worship appears in the form of a bronze object where it is at the top of a pillar-like stand and is held in position by two creatures of *makara* (crocodile) form with folded tails.[17] Here the wheel itself, encased inside a decorative frame, has 16 spokes.

In *āyāgapaṭa* or tablets of homage from Mathura the *dharmacakra* with 16 spokes appears as the central object of worship. Occasionally it is shown only in a secondary position surmounted on pillars flanking the centre.

On the pedestals of some early *jina* images a 16-spoked wheel is depicted among worshippers. In the later images it is shown in profile with the rim coming out of the pedestal flanked by lions or deer. In the rare example of a Neminātha image,[18] the centre of the pedestal has a frontal design of an oval-shaped wheel held in position by two conch shells at the bottom. Emerging from the wheel is the noble figure of a man, the personification of *dharmacakra*.

THE CAITYA TREE AND THE KALPA TREE

"Just as the *jambu* tree stands in the middle of *Jambudvīpa* so too there stood a *caitya* tree in the middle of the forest. At the centre of the *caitya* tree in all four directions there were four *jina* images which were ritually bathed by Indra etc."

Ādipurāṇa XXII, 186, p. 524.

"There under the excellent *aśoka* tree he (*Mahāvīra*) halted his palanquin . . . when nobody else was present, he tore out his hair and leaving the house entered the state of houselessness."

Kalpasūtra IV, 116, p. 259.

"Ten kinds of wishing trees, *madyaṅga* etc. always give to the people whatever they desire without effort on their part."

Triṣaṣṭiśalākāpuruṣacaritra, vol. I, pp. 29-30.

Tree worship has been prominent since ancient times in popular beliefs and practices. In early Jaina stories trees are the homes of the *yakṣa*.[19] According to the scriptures

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[14] Refers to the foot prints of Ṛṣabhanātha, the first *tīrthaṅkara* and the father of Bharata and Bāhubalī.

[15] The *yojana* is a measure of distance estimated to be equivalent to 454'545 miles.

[16] Before Bāhubalī could reach Ṛṣabhanātha to pay him homage the latter had departed from that place.

[17] Bronze *dharmacakra* from Chausa, Patna Museum, s. Shah, U. P. 1955, fig. 15.

[18] The word *nemi* means a rim (of a wheel). Sculpture on the Vaibhara Hill, Rajgir, Bihar.

[19] *Uttarādhyāyana sūtra* XII, 8.

Mahāvīra renounced the world under an *aśoka* tree and obtained enlightenment under a *śāla* tree. Often at the bottom of the tree sacred objects were placed for worship and thus the tree came to be known as *caityavṛkṣa*. The above quotations indicate that the *jina* images were placed in all four directions at the bottom of a tree. The concept of *samavasaraṇa* [20] and the quadruple image may have developed from this.

On fragments of *āyāgapaṭa*, votive tablets, and cross-bars of the *stūpa* railings from Mathura there are representations of the *caitya* tree over a platform or enclosed by a railing. Similar representations are also found over the entrance door to Khaṇḍagiri caves.

Stone images of the *jina* seated under a tree are rather popular. From above the head of the *jina* the branches of a tree spread in all directions. In some bronze figures the *jina* is shown standing in *kāyotsarga* posture under a tree. Sometimes the branches are stylised as ornate circles with foliage and flowers, but sometimes more obvious branches of the *aśoka* tree may be recognised.[21]

In sculpture Mātaṅga *yakṣa* and the *yakṣa* couple Gomedha and Ambikā or separately Ambikā *yakṣī* are shown seated under a banyan and a mango tree respectively. Numerous sculptures showing a couple seated under a tree which bears an image of a *jina* could be either a *yakṣa* and *yakṣī* or the parents of the *jina*.[22]

The *kalpa* tree seems to be rarely depicted in art and ritual.[23]

References in literature [24] indicate that tree shrines were tended with offerings on tables placed underneath them. In contemporary practice, however, tree worship has become extinct except that many images still worshipped are shown seated under a tree.

In the ceremony of idol installation the Event of Mahāvīra's renunciation is represented by the placing of the ritual image under an *aśoka* tree where the act of plucking the hair is performed.

THE STŪPA AND THE VOTIVE COLUMN

> "... In front of the assembly halls there are *stūpa* made of jewels and embellished with *jina* images. The wide bejewelled platform of the *stūpa* is 40 *yojana* high and embellished with 24 railing posts."
>
> *Jambudīva paṇṇatti*, chapt. V, stanzas 41-42.

> "In the places of the three pyres the gods made three jewelled *stūpa* that were like three new peaks of Mt. Aṣṭāpada. .. The Indras in their own separate palaces and in their assembly hall, Sudharma (the chief of the Indras) put the Master's teeth in round diamond boxes on top of Mānava pillars and worshipped them constantly."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, p. 365.

Jaina literature is full of references to the erection and worship of *stūpa*. Somadeva [25] refers to a "stūpa created by gods" which existed up to his day. According to Jaina mythology *stūpa* with *jina* images over them were constructed around the *jina* shrine.

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[20] For the *samavasaraṇa* concept and its representation in art and ritual see part I, p. 12 f.

[21] See part I, plate XXVIII.

[22] See part I, plate VA.

[23] The tree made of copper and copper beads at Lodurva, often been identified as *kalpa* tree, is actually an *aśoka* tree in the centre of *samavasaraṇa*, see Pl. XIIb.

[24] *Adīśvaracaritra*, trans. Johnson, Tri. I, p. 190.

[25] See Kirfel, 1920: 209 ff; Kirfel, 1959: 126 ff.

The three pyres in the quotation refer to the funeral pyre of Ṛṣabhanātha and to other pyres of ascetics lit from it. The *stūpa* and the commemorative columns were mainly funerary monuments. The later tradition of installing *māna stambha*, pillars of glory, might have developed from that of the commemorative column.

No actual structure of any Jaina *stūpa* has survived. Some remains at Mathura indicate that the ground plan of a *stūpa* had the shape of an eight-spoked wheel over which the structure was built in brick.

Representations of the *stūpa* on the architraves of gateways and on *āyāgapaṭa* from Mathura show a dome stepped in receding terraces railed with cross-bars and uprights. The bottom railing is sometimes broken by a gateway. On top of the *stūpa* there is an enclosure, or *harmikā*, square or circular, from the centre of which an umbrella rises.

In some of these representations the *stūpa* is flanked by two females in *śālabhañjikā* posture, with one hand raised over the head and the other resting on the hip. The *stūpa* is often shown as if approached by flying figures, garland bearers, winged men-lions etc. The gateways consisting of two oblong posts supporting three horizontal architraves were crowned by honeysuckle and *triratna*, three-jewel motifs. Garlands hang from the lower architrave.

In the votive tablets of Mathura there are representations of columns with *dharmacakra* and elephant capitals which may well have been the prototypes for the later votive columns. Such pillars are surmounted each by a miniature square pavilion with the four seated or standing images of the *jina* inside them, facing the four directions. On top of the pavilion there is a miniature *kalaśa*, a vase-like crowning ornament. Sometimes the shaft of the pillar is adorned with the figures of *yakṣa-yakṣī* or other minor divinities. In a more elaborate version as in Chitor Fort it is in the form of a four-storied tower with a staircase inside. On the outer surface four niches in all four directions enshrine standing *jina* images. The tower is surmounted by fourfold balconies open in the four directions.

Today *stūpa* worship has vanished from Jaina ritual. However, the Digambara continue to instal and worship the pillars of glory inside their temple compound. The worshippers who come to the temple regularly do homage to the column with folded palms and circumambulate it three times. Installation of such pillars is an honourable act, thus the donor's name and address is inscribed at the bottom.

THE ĀYĀGAPAṬA

> "Below the *aśoka* tree was a big *pṛthivīśilā-paṭṭaka*, well proportioned in height, breadth, and thickness lightly leaning against the stem of the tree."
>
> *Aupapātikasūtra*, sutra 5.

> "In the four directions they created arches of jewels, rubies, and gold . . . Below the arches were the eight auspicious signs, svastika etc., just like those on offering stands."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, p. 190.

Āyāgapaṭa are the votive tablets or tablets for the offerings. In literature there are often references to *śilāpaṭa*, stone slabs, or *pṛthivīśilāpaṭa*, slabs of earth and stone, and *balipaṭa*, tablets for offerings, themselves sacred objects which were perhaps the same as the *āyāgapaṭa*. At Mathura these carved slabs were found placed on top of oblong platforms on four sides of the *stūpa*. The inscriptions on them say that they were installed by donors for the worship of the *jina* or other symbols at a temple or *stūpa* or under a tree.

The only *āyāgapaṭa* known hitherto are in the form of stone tablets carved in relief, and found in the Mathura region. They are square or oblong, about 60 to 90 cm in length. Some show symbols exclusively, while others have the human image of the *jina* in the centre.[26] The symbolic representations figure the 16-spoked wheel or a *stūpa* complete with railings, gateways, circumambulatory path etc. In the case of the *jina* image, only Pārśvanātha can always be recognized by his cobra hoods.

The earliest set of eight auspicious symbols [27] is depicted in the border-frames of some *āyāgapaṭa*. The space around the main composition is filled with carvings of flying *gandharva*, man-lion, lotus foliage, *triratna*, garlands etc. Often there are inscriptions on the tablets mentioning the names of the donors, and sometimes even a representation of the latter.

The practice of installing and worshipping *āyāgapaṭa* seems to have been discontinued from the post-Kushana period onwards. Often in the modern temples stone or metal plaques of places of pilgrimage are installed or also panels of *nandīśvaradvīpa*, a mythical continent, donated by wealthy patrons for general worship. Clearly these are not the *āyāgapaṭa* of the type mentioned above.

In some temples *balipaṭa* offering stands carved on the upper surface with eight auspicious marks are installed. Worshippers fill up the carved grooves with rice-grains to make the design of the auspicious marks. In every temple a simple offering table is placed in front of the shrine. On this the visitors put their offerings and arrange rice grains in the shapes of the *svastika*, *nandyāvarta*, elaborated *svastika* motifs etc.

THE STHĀPANĀ

> ". . . Necessarily I make *pratikramaṇa* (confession) to you, forbearing monk, for any day by day lack of respect, for any of the 33 *aśātanā* (indisciplines), anything done amiss through mind, speech, or body, through anger, pride, deceit, or greed, through false behaviour and neglect of the sacred doctrine at any time . . ."
>
> *Kṣamā-śramana*, cit. Williams, 1963, p. 200.

The *sthāpanā*, also known as *ṭhavaṇī* or *sthāpanācārya*, is a crossed book-rest or stand made of two flat pieces of wood, or four ornate little sticks of wood or ivory tied together with thread in the middle and splayed out above and below so as to look like an hour-glass, on which any object of worship is placed by a monk or a nun. The installation consists of a bundle of scriptures or of five pieces of conch-shell [28] representing the five revered beings. While preaching a sermon or doing a *vandanaka*, homage to the *guru*, the monk keeps this installation stand in front of him. The above stanza is recited by monks in front of the stand while making confession and avowal of faults in the absence of their *guru*.

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[26] This is one of the earliest representations of the *jina* in human form.

[27] For the list of these symbols see the section dealing with the *aṣṭamaṅgala*.

[28] Known as *śaṅkh nā pañch* in Gujarati, literally: "the five of the conch."

In the painted illustrations to *Ācaraṅgasūtra* and *Kalpasūtra* an ornate crossed stand with a bundle of scripture is usually shown in front of seated monks.

On the pedestals of *ācārya* and *upādhyāya* images, as at Deogarh, such *sthāpanā* stands are shown as worshipped by kneeling monks and nuns on either side.

THE AṢṬAMAṄGALA

> "Umbrella, banner, pot, *chauri* (fly whisk), mirror, seat, fan, and vessel proceed before the Lord."
>
> *Jambudīvapaṇṇatti*, XIII, 112.

> "In the middle of the *aśoka* forest there was a large *aśoka* tree installed on a triple golden platform. It was surrounded by three ramparts with four gates each. Nearby were placed umbrella, *chauri*, vessel, pot etc."
>
> *Ādipurāṇa*, XXII, 184-185, p. 524.

The *aṣṭamaṅgala*, or eight auspicious symbols, according to Digambara tradition, are listed in the above stanzas. The Śvetambara tradition [29] enumerates these symbols as the *svastika*, *śrīvatsa*, a diamond shaped mark, *nandyāvarta*, seat, pot, pair of fish, mirror, and powder box. From canonical texts onwards there are innumerable references to, *aṣṭamaṅgala* which are held in great reverence by the Jainas. The earlier sets differ greatly. from the above standardized sets.

On *āyāgapaṭa* from Mathura appear the symbols *triratna*, looking like a full-grown lotus *sthāpanā* stand, full vase, pair of fish, *śrīvatsa*, powder box, and an unidentifiable object Arranged in groups of four in the borders of the *āyāgapaṭa* these symbols represent an earlier set of auspicious marks different from those mentioned above. The later standardized symbols are found cast on bronze plaques arranged in groups of four for worship in Jaina shrines.

The *aṣṭamaṅgala*, along with the 14 auspicious dreams,[30] appear on the door lintel or window frame of domestic shrines or temples, especially those of wood.—Some of the *aṣṭamaṅgala* marks also appear on the coins of the Pāndya rulers of the South.[31]

In miniature paintings these symbols are either all placed together in one group, or singly or in pairs within one frame. On the invitation scrolls sent to the Jaina monks *aṣṭamaṅgala* are painted either at the beginning or at the end. It is most common to see these symbols on painted or embroidered book-covers of Jaina manuscripts.

In some Jaina temples low wooden tables incised with the eight auspicious marks are placed before the shrine as offering stands. The worshippers place rice-grains over them and gently wipe them with the edge of the palm so that the grains fill the recesses to reveal the white design of the *aṣṭamaṅgala*. Often on plain tables for offering rice, fruits, and almonds, grains are arranged in the shape of *svastika* or *nandyāvarta*, two of the eight auspicious marks.

In the Digambara ceremony of idol installation silver replicas of the eight auspicious objects were placed near eight earthen pots arranged in eight sections of a diagram

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[29] *Aupapātikasūtra*, *sūtra*, 31, pp. 68-69.

[30] The fourteen auspicious dreams of the Śvetambara and the sixteen of the Digambara are enumerated in part I, p. 6.

[31] Vanaja, R. in Ghosh (Edit.), 1975, p. 456.

In these earthen pots five different grains were sown; the seedlings were later immersed in a river. In the same ceremony during the representation of the Event of Mahāvīra as Embryo a theatrical scene of the eight *dikkumarī*, goddesses of directions coming to serve Mahāvīra's mother was staged. The girls were shown holding silver replicas of the auspicious symbols.

Śvetāmbara monks and nuns wrap the handle of their broom in three different cloths. One of these wrappers is of wool, with the eight auspicious marks embroidered on it.

PLACES OF MEDITATION

"For the sake of the image of the *arhat* I make the *kāyotsarga*, for the sake of worship, for the sake of making gifts, for the sake of making praise, for the sake of obtaining enlightenment, for the sake of final release, I stand in the *kāyotsarga* with faith, with intelligence, with steadfastness, with mindfulness, with reflection, with intensity."

Yoga śāstra of Hemacandra, pp. 629-632.[1]

"At the places of birth or initiation or in the land of enlightenment and *nirvāṇa* or at any other auspicious place such as river bank, mountain, village or sea shore a Jaina temple should be made."

Pratiṣṭhāsāra saṁgraha, III, 3-4.

"After cleaning the earth *vāstupūjā* (worship of the ground) should be performed. Over that should be drawn ten horizontal and vertical lines with *vajra* points. Over that should be made with five colour powders a *yantra* with 81 sections. In the central nine sections forming a lotus the five great beings should be worshipped with the immortal *siddha mantra*. Then in the corner sections should be installed Jayā and other goddesses. There in the 16 sections should be placed 16 *vidyādevī* and in the 24 sections the *yakṣa-yakṣī* couples. In 32 sections of the lotus the respective Indra should be worshipped. Each should be worshipped with *mantra*, perfume, flower, rice-grains, lamp, incense, fruit etc. Similarly *dikpāla* and *yakṣa* should be worshipped."

Pratiṣṭhāsāra saṁgraha, quoted in *Vatthusāra Payaraṇam*, p. 63.

Jaina yoga lays much stress on *caitya vandana*, the veneration of the *jina* image. The enlightened ones, the liberated ones, the image of the *jina*, the scriptures etc. are enumerated as objects of worship by the teachers. These objects and the corresponding chants are given in detail in Āvaśyaka and Yoga literature.[2]

Jainas do not worship a creator god in their temple but meditate on the nature of the *jina* who attained the ideals of enlightenment and final liberation. They meditate on his ideal concept and do homage to his concrete image. As seen in the sections dealing with the objects of meditation, the homage to the *jina* is an ancient practice and has obtained different forms of enshrinement. In its essence the purpose of *jina* homage is progress on the path of enlightenment. For this purpose the construction of temples is prescribed by the teachers and patronised by the wealthy community.

Both the Śvetāmbara and Digambara believe that Bharata, the son of Ṛṣabhanātha, erected the first *jina* temple in memory of his father.

The above quotation from *Pratiṣṭhāsāra* throws a good deal of light on the iconography of a Jaina temple. The entire floor of the temple is to be conceived and venerated as a diagram incorporating at their respective locations the installation of the five great beings, the Jayā group of goddesses,[3] the 16 *vidyādevī* goddesses, the 24 *yakṣa-yakṣī* couples, and the 32 Indra. If we analyse the iconography of a Jaina temple such as Vimala Vasahi at Mt. Abu and many others like it, it becomes clear that these ideas were to some extent incorporated in the actual practice of temple building.

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[1] Quoted in Williams, 1963: 195.

[2] See *Yoga śāstra* of Hemacandra, edit. 1907-21.

[3] Jayā, Vijayā, Ajitā and Aparājitā are always installed in a temple or in a *samavasaraṇa*.

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THE TEMPLE: ITS GROUND PLAN

> "In every temple are to be found four corners (*kuṇa*) and four major supporting walls or buttresses, one at right angles to each side wall at its centre. On either side of the corners are three half-buttresses, (*paḍiraha*, *voliñjara*, and *nandi*) in the proportions respectively of three, five, and three-and-a-half parts (i.e. 6/23, 10/23, and 7/23) of the major buttress. On either side of each major buttress should be a curtain wall at right angles (*pallavika*, *karṇika*)."
>
> "In front of the sanctum there should be a closed *maṇḍapa*, in front of that a smaller *maṇḍapa*, in front of that the main open *maṇḍapa* and in front of that an entrance pavilion consisting of several *toraṇa*."
>
> *Siri Vatthusāra Payaraṇam*, III, stanzas 13, 14 and 49.

Siri Vatthusāra Payaraṇam, in Prakrit, is the sole elaborate text devoted to Jaina iconography and temple architecture.[4] The first quotation refers to the general appearance of the temple plan in respect of its primary structure, the sanctuary proper. The second quotation gives the position of the various *maṇḍapa* or porches in front of the closed sanctuary as shown in the drawing based on this description.

Another form of temple plan which became popular among Jainas in the 15th century is known as the *caturmukha* type. Since this shrine houses in its sanctuary a *caumukha* image[5] (four images placed back to back facing the four directions), it must be square, with four doors opposite the four images (see diagram). The best known example of this type is the Ādinātha temple at Ranakpur, Rajasthan.

THE TEMPLE: ITS STRUCTURE

> "Every plinth (*pīṭha*) has five layers, the *aḍḍathara* (base), *puṣpakaṇṭha* (ornate interception), *jāḍyakumbha* (large cornice), *kaṇi* (ledge), and *kevala* (small cornice). Over these are the elephant, horse, lion, human and swan layers."
>
> "The 13 layers (of the outer wall) are the *khura* (hoof), *kumbha* (pitcher), *kalaśa* (vase), *kaivali* (cornice), *macci* (shelves), *jaṅghā* (wall), *chajji* (shed), *urajaṅgha* (wall extension), *bharaṇi* and *siravatti* (parts of capitals), *chajja* (crowning shed), *vairāḍu* and *pahāru* (inverted sheds). The measures of these 13 layers are respectively one, three, one-and-a-half, one-and-a-half, one-and-a-half, five-and-a-half, one, two, one-and-a-half, one-and-a-half, two, one-and-a-half, and one-and-a-half parts of the (total) 25 parts (of the whole outer wall)."
>
> "On the *śikhara* of the first type (of shrine) place five *aṇḍa* (eggs, miniature replicas of the main *śikhara*) and increase the number of *aṇḍa* by four on each successive *śikhara* until the hundred (-egg *śikhara*) of the *meru* temple is reached. Thus the total number of eggs on the *meru* temple will be 101."
>
> *Siri Vatthusāra Payaraṇam*, III, stanzas 4, 18-19, 10.

These three quotations refer respectively to the pedestal, the outer wall, and the *śikhara* of the temple. As prescribed by the verses and illustrated in the diagram (see Plate XIX b, c) the entire height of the outer wall of the temple is to be divided into 25 parts, variously distributed among its 13 horizontal sections or strata, the height of each such section being given successively, from the bottom up, in twentyfifths of the whole height of the wall. (In modern non-symbolic reckoning, since halves occur among the sectional heights, we should double them all and say that the total height was to be divided into "fiftieths".)

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[4] *Siri Vatthusāra Payaraṇam* is edited and translated into Gujarati by Pandit Bhagwandas Jain.

[5] A fourfold image known also as the *caumukha* or *sarvatobhadra* image; for more detail see part I, p. 12.

As the diagram shows, the outer structure of the temple consists of the following parts: *jagati* (lower base), *pītha* (upper plinth), *maṇḍovara* (outer wall), *śikhara* (spire), *amalasāra* (ribbed cushion dome), *kalaśa* (summit vase ornament) and *daṇḍa* (flagstaff). The diagram of the ground plan shows the placing of the sanctum and the various porches of the temple.

THE TEMPLE: ITS ARCHITECTURE

"It is inauspicious to place the central image or that of a great being so as to touch the back wall. But there is no objection to the painting of *nāga* or snake etc. (on this wall)."

"On both sides of the sanctum there should be decorative porticoes and balconies where *gandharva* or divine musicians are engaged in delightful dancing and singing."

"The height of the pillar should be half the diameter of the portico. Dividing this height into nine parts, one should be allotted to the base, five to the column proper, three-quarters of a part to cornice, one-and-a-quarter to the bracket, and one part to the topmost capital."

Siri Vatthusāra Payaraṇam, III, stanzas 47, 50 and 52.

This text gives some idea of the placing of the image in the sanctum and the locations assigned to the *gandharva* or divine musicians. It also refers to the position and appearance of the gateways, the shape and size of the pillars, the placing of the *dvārapāla* etc.

From the analysis of the architecture of Jaina temples it appears that from early mediaeval times a prominent place was given inside them to attendant *yakṣa* and *yakṣī*, the *mahāvidyā*, the guardian deities etc. In most cases the *yakṣa-yakṣī* and *dikpāla* are depicted on the outer wall of the temple. In South Indian temples, however, the Direction Gods are often placed on the ceilings of the porches. At Delvada, Mt. Abu, the 16 *mahāvidyā* are placed on the brackets of the pillars supporting the dome of the main hall. The Vastupāla temple at Mt. Abu shows that along with several *yakṣī* the *mahāvidyā* goddesses too may be placed on the outer wall. Scenes from the lives of the *tīrthaṅkara* are found on the interior walls and the ceilings. The nine Planets are depicted on the lintels of the entrance gate. On the left near the entrance, outside or inside, a small shrine of *kṣetrapāla* (temple guardian deity) is erected.

Many Jaina temples, such as those at Osian or Ranakpur in Rajasthan, have a row of surrounding *devakūlikā*, miniature shrines with a sanctum and a small *śikhara* (dome), with a miniature pillared corridor in front.

THE TEMPLE: THE CENTRE OF RITUAL

"The stream of water offered at the feet of the *arhat* is for the destruction of the sins of the worshipper. The best sandal is for the fragrance of the body, rice-grains for wealth, the garland of flowers for the *maṇḍāra* garland (leading to divine birth), the *naivedya* (sweetmeat offering) for the lordship of Lakṣmī, the lamp for brilliance, incense for great good fortune, fruit for desired objects, and *ardhya* (a fruit offering) for glory."

"The one whose body and mind are impure due to contact with woman or labour should worship the feet of the *jina* only after bathing upto the neck or the head. Anyone who has not bathed may delegate the worship to another."

Sāgāradharmāmṛt, II, 30 and 34.

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The aim and method of worshipping the *jina* as described in the above verses are followed both by the Digambara and Śvetāmbara.[6] Jaina *ācārya* have prescribed that a *jina* should be tended with fragrance (sandal), flowers, rice-grains, incense, lamp, food offerings, fruit, and water. Purity of body and mind are required of every worshipper.

Early in the morning the *pujāri* (priest), who is usually a Brahmin employed for regular temple services by the Jaina community in North Indian temples, and a Jaina in the Southern ones, washes the images in the sanctum. For the layman the daily ritual consists of *caitya vandana*, tendance of the image, which can be of two types, *dravyapūjā*, with offerings, or *bhāvapūja*, by mental concentration. The lay worshippers perform their rites on the ritual image, *vidhināyaka*, placed on a tapering stool in the porch outside the sanctuary. First there is the *jalapūjā*, in which the image is bathed with plain water, followed by *candanapūjā* in which the image is marked with dots of sandal-paste and saffron. Then the image is bathed with milk, yogurt etc. and adorned with flowers and garlands. Then it is wiped with a cloth and honoured with incense and lamps. After that rice-grains, fruits, or sweets are offered to it. During the *pūjā* the participants sing *stuti*, the praise of the *jina* and mutter the sacred formulae (*jāpa*). Those who do not play a direct part in the *pūjā* stand in front of the sanctum with folded palms, uttering *namaskāra mantra* and offering rice-grains on the table. Then they prostrate themselves on the ground and circumambulate the shrine. Before leaving the shrine they put a dot of sandal-wood paste on their forehead. The water and other ingredients with which the image has been bathed are collected in a pot and the worshippers apply it to their forehead and eyelids with their fingers. In the afternoon there are occasional sermons and readings of scripture by monks and nuns. In the evening, in Śvetāmbara temples the *āṅgī* is performed. In this the image is decked with flowers and ornaments and adorned with a jewelled crown, while prominent eyeballs are placed in the eye sockets. At night, in the temples of both sects, the *āratī* is celebrated, the image receiving tendance of lamps and devotional hymns.

Often a temple is visited predominantly by the members of a certain caste or community, either because it is under their patronage or because it is located in the area of their settlement. In such cases, at times of birth, engagement, marriage, or other auspicious events, the members of the caste organize specially elaborate ceremonies in the temple.

On festival occasions such as *paryūṣaṇa* [7] the temple is decorated with flags and banners. All processions start from the temple. On *paryūṣaṇa* days there are special sermons and *Kalpasūtra* reading sessions in the side porches. In Śvetāmbara temples, silver replicas of the 14 auspicious dreams are lowered on a string from the ceiling window for contemplation by the congregation. Many Jaina who observe fasts spend the whole day in the temple praying, meditating, listening to the sermons, and taking part in discourses.—On special occasions like the birth and death anniversaries of any of the *jina* more elaborate morning ceremonies are arranged. On the day of the *nirvāṇa* of Mahāvīra in some Digambara temples sweetmeat balls are offered.

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[6] Elaborately described in the *Sāgāradharmāmṛt* of Āṣādhara and the *Yoga śāstra* of Hemacandra.

[7] *Paryūṣaṇa* is an eight-day festival of self-discipline and penance held in the rainy season, when monks as well as laymen observe strict non-violence and fasts, see part I, p. 7 f.

THE DOMESTIC SHRINE

"It should have four columns, four doors, four *toraṇa* and four porches in the four directions, with five *śikhara*, like the bud of a *kareṇa* flower on top. It may also have one, two, or three doors, and *śikhara* the same."

"A shrine with walls and porches should be made only after the auspicious location has been discovered. The sanctuary should be square and the height one-and-a-quarter times the side of the square."

Siri Vatthusāra Payaraṇam, III, stanzas 64, 65.

Unlike Hindu texts, Jaina architectural treatises give a prescription for the construction of a domestic shrine, as this is a typical Jaina institution. The text suggests that shrines should be made of wood and elaborate affairs with *śikhara*, walls, and flag-mast avoided. Many examples of wooden domestic shrines have been handed down in Gujarat and Rajasthan, where often on the elaborately carved doors and door-frames there are representations of *aṣṭamaṅgala* and auspicious dreams. On the brackets of the *toraṇa* pillars are often projecting figures of celestial musicians.

THE PORTABLE SHRINES

"The shrine with limbs and decoration which has a *śikhara* and is made of wood is not fit for worship inside the house, it should not even be kept inside the house. After the return from pilgrimage it should be kept inside a chariot-shed or a temple. It can be of use again when there is a pilgrimage procession of the Jaina community."

Siri Vatthusāra Payaraṇam, III, stanzas 61-62.

The above text provides an indirect reference to shrines being carried in procession while on pilgrimage. The words "limb" and "decoration" refer to such features as elaborate side projections and receding buttresses.

Nearly every Jaina temple of substantial size and patronage has a chariot. The chariot is made of wood and is either painted or covered with silver foil.

It is a miniature version of the temple's main shrine in the form of an enclosure of four pillars supporting a *śikhara*. On the base of the chariot-shrine there are often figures of musicians, *chauri* (fly whisk) bearers, *dvārapāla* etc. In the centre of the shrine a *jina* image is placed on a raised platform. These chariots are drawn by bullocks or horses. In some cases there are realistic-looking wooden horses attached to the chariot, moving by means of a mechanism of bicycle type, and drawn by devotees to avoid any possible suffering to draught animals. Small bells attached to the wheels produce a rhythmic sound as the chariot moves.

Small structures in the form of a shrine or a tower seat or a palanquin are also carried in procession with an installation of a *jina* image.

THE CAVE TEMPLE AND THE MONASTERY

"Adoration to the holy, adoration to all who are emancipated by his Majesty Kharavela, King of Kalinga . . . (who) has extended his control over the Kumariparvata in the suitable place of meditation outside the residences of the holy. . . he raises. . . sanctuaries and posts with beryl in their interior. . ."

Hatigumpha inscription of Kharavela.[8]

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[8] K. Charpentier, 1964: 316-317.

The quotation refers to the excavation of monasteries and sanctuaries in Udayagiri Hill, Orissa, by King Kharavela in 150 B.C. Before the Jaina began building masonry temples and monasteries it was customary for them to excavate cave temples and *vihāra*, monastic chambers, either by using a natural cave or by hewing them out of the natural rock. Rock-hewn or natural cave monasteries are normally simple, square, or oblong chambers with a pillared portico in front. The outer walls often have sculptured relief panels depicting scenes from mythology or auspicious symbols or *jina* images. Major examples of early Jaina monasteries are at Udayagiri and Khaṇḍagiri in Orissa, Bāvā Pyārā-no-maṭh near Junagadh in Gujarat, and Kalugumalai and Sittannavāsal in Tamilnad.

Jaina cave temples progressed from a simple plan and small dimensions, with a rectangular pillared verandah, a square pillared hall, and a square sanctuary at Badami, to a climax of elaboration at Ellora, where a two-storied monolithic temple is cut out of a mountain slope with a large *śikhara*, a courtyard flanked by two pillared *maṇḍapa* (porches) and an upper story with a central shrine connecting with two smaller shrines.

THE TEMPLE CITIES AND PLACES OF PILGRIMAGE

> "A householder, in order to purify his vision, should make pilgrimage to the *tīrtha* etc., and in order to instigate others to do the same should organize community dinners."
>
> *Sāgāradharmāmṛt*, II, 84.

From references in later writers it appears that the practice of pilgrimage became popular in the medieval period. A householder is advised to make pilgrimage for the purpose of self-purification and is asked to provide facilities to others. The centres of pilgrimage are called *tīrtha*, ford (through the ocean of rebirth). A person desirous of ending his life by fasting is told to go and dwell in some such holy place for that purpose.[9] A medieval teacher, Ratnasekhara, advised believers to visit such places as Satrunjaya and Raivata where the atmosphere was hallowed by association with the birth, initiation, enlightenment, or *nirvāṇa* of a *tīrthaṅkara*.[10] According to him a pilgrim is prohibited from eating more than once a day, from practising sexual relations, from sleeping on beds or matresses and from using means of transport. He is also advised to undertake charitable donations and repairs of temples on the occasion. Almost invariably the places of Jaina pilgrimage are situated on hill-tops. They are a cluster of temples rather than secluded shrines. These places are provided with their own sources of water such as wells and have arrangements for pilgrims to bathe and perform ceremonies in the temples. Connected with these centres are clusters of rest-houses where rooms are furnished with simple household utensils and furniture. Often there are regular eating halls which serve food according to Jaina prescriptions. All the places of pilgrimage have monasteries for the pilgrim monks and nuns. These places are maintained by rich Jaina foundations which are administered by influential members of the community.

Benaras, Sammetaśikhara (in Bihar), Śatrunjaya (in Gujarat), Mt. Ābu (in Rajasthan), Śravaṇabelgolā (in Karnataka) are some of the most popular places of pilgrimage.[11]

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[9] *Sāgāradharmāmṛt*, VIII, 29-30.

[10] Williams, 1963: 235.

[11] For a detailed list see Moeller, 1974.

THE 52 TEMPLES OF NANDĪŚVARADVĪPA

"It is a land of delights for the gods. . . In its central part there are found *añjana* (black) mountains... They have the height of the small *meru* [12] . . . On top of them are temples to the *arhat*. . ."
Triṣaṣṭiśalākāpuruṣacaritra, vol. I, p. 395.

The universe according to Jaina cosmography is divided into three worlds, namely the lower, middle, and upper. The eighth continent of the middle world is *nandīśvaradvīpa*, the island of gods where they reside and retire to after performing services in the auspicious events of the *tīrthaṅkara*. Here are situated the eternal 52 shrines of Jaina mythology.

Stylized representations of these 52 temples are often found on circular plaques in Northern India. Here the shrines are arranged in four groups of 13 each. In the intervening triangular space between the groups of shrines there are representations of different trees which are perhaps *kalpa* and *caitya* trees, the latter being worshipped by devotees.

Another type of representation known mainly from South India and belonging to the Digambara is in the form of a three-dimensional tapering pyramidal structure of metal terminating in a summit ornament. All round the sides of the square-based structure are representations of the 52 seated images of the *jina*. Large stone sculptures of the same theme are also known from the South where the structure is in the form of a temple and all round the sides are the 52 *jina* images seated in meditation.

From the 8th to the 15th day of the bright half of the months *kārttika*, *phālguṇa*, and *aṣāḍha* (ca. October, February, June) the *aṣṭāhnikā* festivals take place. It is believed that on these days the gods offer worship to *jina* in *nandīśvaradvīpa*. "It would appear to be the only festival of the Jaina calendar to which the older *śrāvakācāra* (religious advisers to householders) devote any attention." [13]

Jainas observe fasts on these days and tend the plaques of the 52 temples of *nandīśvaradvīpa* in their temples.

INSTITUTIONS CONNECTED WITH THE TEMPLE

Many Jaina temples are connected with monasteries. Here the wandering monks spend a few days before leaving for the next place. During the monsoon when they are supposed to stay in one place for four months these simple, unfurnished monastic chambers are occupied by them.

From an early period the Jainas developed the institution of the *bhaṇḍāra*, library and have collected thousands of handwritten books on palm leaves and paper. Some of the largest libraries, containing valuable manuscripts, often illustrated with miniature paintings, are those of Mudabidri (Karṇataka), Karanja (Berar), Patan, Surat, Ahmedabad (all Gujarat) and Jaipur and Jaisalmer (Rajasthan).

Among educational institutions may be mentioned *pāṭhaśāla* or schools providing primary knowledge of Jainism and *gurukūla* or residential schools imparting secular and sectarian knowledge.

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[12] Meru is the central mountain of the continent Jambudvīpa.

[13] Williams, 1963: 232.

THE PANTHEON AND THE COSMOS

> "The universe is in the shape of a man standing in the *vaiśākha* posture, with his hands on his hips, filled with substance having the characteristics of permanence, origination, perishing; at the bottom resembling a cane stand, in the middle a *jhallari*, and at the top a *muraja* composed as follows: It is filled with three worlds and in its first world are seven earths surrounded by very strong, thick water. . . The three worlds are classified into lower, middle, and upper. . ."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, pp. 380.

By Jaina cosmographers [1] the universe is conceived in the shape of a man, with a body like an hour-glass; in the middle it has the shape of a cymbal (*jhallari*), i.e. circular shape; the top part resembles a *muraja*, a kind of cylindrical drum.

This universe is divided into different worlds, filled with beings, such as the inhabitants of the lower world, including the atmosphere and the heavenly bodies, the beings of the middle world (earth), and the gods and goddesses who dwell in the upper world of the highest heavens. As guardian spirits of the *tīrthaṅkara*, as their attendants, as performers of their worship, as guardians of directions, as players of divine music and as goddesses of magic these gods and goddesses form a pantheon of deities with prescribed duties, life spans, status, locations, appearances etc.

These divine beings can be divided into the following classes:

1. Gods of the lower world
    a. *Bhavanapati* (underground beings and elements of nature etc.)
    b. *Vyantara* (beings of the woods and the atmosphere)
    c. *Jyotiṣka* (the heavenly bodies, stars, planets, etc.)
2. Gods of the middle world (*vidyādhara*, *vidyādevī*, etc.)
3. Gods of the upper world (*vaimānika*, heaven-dwellers, Indra, etc.)

THE GODS OF THE LOWER WORLD

Bhavanapati

> "The lower world is established below the middle world. . . In it are seven earths. . . the *Ratnaprabhā* (the first earth) is 180'000 *yojana* thick. In all but 1000 *yojana* of it above and 1000 below are the dwellings of the *bhavanapati*. . ."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, pp. 380-382.

The ten classes of *bhavanapati* gods such as *asura* (demons), *nāga* (snakes), *dikkumāra* (Princes of the Directions) etc. have their abodes in the thickness of the first earth of the lower world. Of these the gods of the *nāga* class and particularly Dharaṇendra and Padmāvatī, the *nāga* king and queen, play an important role in Jaina mythology and art. The ten classes of *bhavanapati* also include Agni, Vāyu, and *dikkumāra*, and as a result the *dikpāla* or Lords of Direction are also included here.

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[1] Jaina cosmography is elaborated in *Jambudīva Paṇṇatti*, *Tiloya Paṇṇatti*, etc. It is summarily described in Hemacandra's Tri. Vol. I, Johnson's translation 1931-64. Also see Kirfel, 1920.

Dharaṇendra and Padmāvatī

> "When the water reached the tip of Pārśvanātha's nose then the throne of Dharanendra, the Indra of the *nāga*, shook. . . The king covered the Lord's back, sides, and breast with his own coils and made an umbrella of seven hoods."
>
> "The Goddess Padmāvatī mounted on a *kurkuta* snake, gold-coloured, carrying a lotus and a noose in her right hands, a fruit and a goad in her left hands became the second messenger deity of Pārśvanātha."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. V, pp. 395-403.

Pārśvanātha, when harrassed by Meghamālin was given protection by Dharaṇendra, the *nāga* king and Padmāvatī, his *nāginī* wife.[2] Often this couple is referred to as the *yakṣa-yakṣī* of Pārśvanātha, though the actual name of Pārśvanātha's *yakṣa* given in the literature is Pārśva, not Dharaṇendra, who is described as riding a tortoise, with a dark complexion, an elephant face, and a cobra-hood crown, holding snakes in two hands and a citron and a mongoose in two more hands.

The scenes of the protection of Pārśvanātha by the *nāga* couple are often represented in rock reliefs. At Badami and Ellora Dharaṇendra appears twice in the panel, once near the feet of Pārśvanātha along with *nāginī* figures standing in worshipping posture, and a second time in the form of a snake with a large crown of five or seven hoods (at Badami and Ellora respectively). Some rare sculptures show the five-hooded Dharaṇendra himself in the form of a human being holding *cauri*, whisks, standing behind Pārśvanātha with Padmāvatī on his left with one cobra-hood over her head.[3]

In the painted illustrations of the *Kalpasūtra* the standing figure of Pārśvanātha is flanked on the left by Dharaṇendra with seven hoods and on the right by Padmāvatī with three hoods. Here Pārśvanātha stands on a miniature human figure which has been interpreted as a human form of the *nāga* king.[4]

Separate representations of Dharaṇendra as well as of Padmāvatī in seated or standing posture are common, crowned with a varying number of cobra-hoods and two to four arms holding in the hand various objects, such as a snake, a dagger, a lotus, and an axe. One such standing figure of the four-armed Padmāvatī from Central India [5] shows her holding the hilt of a sword, now broken, a lotus, a shield, and a *nāga*. She has a crown of three cobra-hoods. A seated goddess from Nalanda crowned with a seven-hooded snake holding a dagger, an axe, and a fruit in three hands, while the fourth hand makes the gesture of touching the earth (*bhūmisparśa mudrā*), has been identified as Padmāvatī.[6]

In some South Indian sculptures [7] Dharaṇendra is represented in standing posture with five cobra-hoods over his head. He is holding a bow and an arrow and blowing a conch. Bronzes of Dharaṇendra from the Deccan show a five-hooded seated deity carrying a fruit in one hand.[8]

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[2] For more detail about Pārśvanātha's association with Dharaṇendra and Padmāvatī see part I, p. 17 f.

[3] Ghosh (ed.) 1975: plate 137-a.

[4] Brown W. N. 1934: fig. 98, p. 44.

[5] Now in the British Museum, London.

[6] Shah U. P. 1955: fig. 41, p. 17.

[7] *Pañcakūṭa bastī*, Śravaṇabelgolā, Karnataka.

[8] Barret, 1956-57: 44-45.

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The dikpāla

"The space from *puṣpakaṇṭha* to *jaḍyakumbha* (at the base of a Jaina temple) inclusive would be conceived as having eight sections. Starting from the east the Lords of Direction should be installed in the corners."

Prasādamaṇḍana, II, 14.

Both the Digambara and Śvetāmbara traditions mention ten *dikpāla*, Indra (east), Agni (south-east), Yama (south), Nairṛta (south-west), Varuṇa (west), Vāyu (north-west), Kubera (north), Iśāna (north-east), Brahma (up) and Naga (down) whose appearances, colours, mounts, signs of identification etc. are fixed. The above text prescribes the installation of *dikpāla* on the plinth of the temple in their respective locations. *Puṣpakaṇṭha* and *jāḍyakumbha* are two of the eight horizontal sections of the base of a Jaina temple.

The *Dikpāla* appear on the outer walls of some of the medieval Jaina temples. They are depicted as many-armed gods with human faces and bodies, and their iconographic features vary from place to place. On the outer walls of some of the North Indian temples the *dikpāla* are represented along with their respective mounts in their proper directional positions. In some South Indian temples [9] the *dikpāla* figures are placed on the ceiling at the cardinal and oblique points of a circle.

The vyantara

"In the thousand *yojana* above *Ratnaprabhā*, all but 100 *yojana* above and below, live the eight classes of the *vyantara* in northern and southern rows within the 800 *yojana*."

Triṣaṣṭiśalākāpuruṣacaritra, vol. I, p. 382.

Above *ratnaprabhā*, the uppermost of the seven earths of the lower world, dwell *bhūta* (ghostly spirits), *yakṣa*, *kinnara*, and *gandharva* (celestial beings and musicians). These are the four important classes of the *vyantara* gods. To them specific trees are assigned as abodes or symbols. These beings of the woods and atmosphere hold an important place in the Jaina pantheon, for the *yakṣa* and *yakṣī* are the attendant deities of the 24 *tīrthaṅkara*.

The yakṣa and yakṣī

"On both sides (of the frame of the *jina* image) there should be *yakṣa*, *yakṣī*, lions, elephants, *caurī*, and in the middle the goddess Cakreśvarī. These should occupy fourteen, twelve, ten, three, and six parts respectively of the whole (frame)."

Siri Vatthusāra Payaraṇam, II, stanza 27.

"The innumerable *jina* images, the bestowers of all happiness, should be worshipped, especially the four more powerful ones: Ādinātha, Neminātha, Pārśvanātha, and Mahāvīra, as well as Cakreśvarī, Ambikā, Padmāvatī, and Siddhāikā."

Rūpamaṇḍana, VI, stanzas 25-26.

Yakṣa are devotees or attendants of the *tīrthaṅkara* as appointed by Indra. In art and literature before the 8th century there are hardly any references to or representations of specific *yakṣa* and *yaksī* attendants of the *tīrthaṅkara*. Of all the *yakṣa-yakṣī* of the 24 *jina* only Gomukha and Cakreśvarī (of Ṛṣabhanātha), Gomedha and Ambikā (of

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[9] *Pañcakūṭa bastī*, Śravaṇabelgolā, Karnataka. For the iconographic features see Bhattacharya, 1974.

Neminātha), Pārśva (or Dharaṇendra) and Padmāvatī (of Pārśvanātha)[10] and Mātaṅga and Siddhāikā (of Mahāvīra) are treated with special reverence on account of the high position of their masters. Also Kubera enjoys great popularity, not so much as the *yakṣa* of Mallinātha but also as an independent deity, being the chief of all the *yakṣa*. His representation does not differ much from that of Mātaṅga.

Gomukha and Cakreśvarī

> "Four-armed, golden-coloured Gomukha is mounted on a bull. He holds in three of his hands an axe, a citron, a rosary, while the fourth hand makes the gesture of giving a boon (*varada mudrā*). There is a *dharmacakra* on his forehead."
>
> *Pratiṣṭhāsāroddhāra* 3, 129.

> "Apraticakrā (Cakreśvarī), golden-coloured, seated on a *garuḍa*, with one right arm in the *varada* position and the others holding an arrow, a disc and a goad, originated in that congregation and became the Lord's messenger deity."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, p. 211.

Gomukha, the *yakṣa* of the first *tīrthaṅkara* is the partner of Cakreśvarī *yakṣī*. In some Śvetāmbara texts Gomukha's mount is an elephant instead of a bull, and he sometimes holds a noose instead of an axe.[11] Cakreśvarī is also referred to as Apraticakrā. In the Śvetāmbara pantheon, these being also the names of one of the *vidyādevī* it is difficult to distinguish the representations of Cakreśvarī *vidyā* from those of Cakreśvarī *yakṣī*.[12]

Separate images of Gomukha are rarely seen. He is often depicted on the left side of the pedestal of a Ṛṣabhanātha image where he is generally shown bull-headed, seated or standing with a pot in his hand, sometimes holding attributes such as *cakra* (wheel), axe, staff etc.

Cakreśvarī is a popular goddess whose images on the pedestal of Ṛṣabhanātha as well as on her own have often been found. Śvetāmbara images are mainly four- and eight-armed, whereas those of the Digambara show her with two, four, six, eight, ten, twelve, sixteen or even 20 arms.[13] In these images she is shown bearing combinations of one or other of the symbols *cakra*, rosary, noose, *vajra* (thunderbolt), sword, goad, club, bow, arrow, or hand gestures like *abhaya* or *varada mudrā*. Though any of these symbols may vary, the *cakra* as one attribute and the eagle mount (as a two- or four-armed flying human being) are her unfailing identification marks.

In painted illustrations of *Triṣaṣṭiśalākāpuruṣacaritra* she is shown with a golden complexion, holding two disks in the upper hands and a fruit on one of the lower, making the *varada mudrā* with the other.

Gomedha and Ambikā

> "Gomedha, originating in that congragetion (i.e. *samavasaraṇa*), three-faced, dark, mounted on a man carrying a citron, an axe, a *cakra* in three right hands, an ichneumon, a trident, and a spear in his three left hands, became Neminātha's messenger deity."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. V, p. 273.

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[10] See the section on *bhavanapati* gods.

[11] Iconographic descriptions as given in the texts are not necessarily followed in art.

[12] In the Śvetāmbara pantheon the *yakṣī* of Ṛṣabhanātha and the fifth Mahāvidyā are known as Cakreśvarī but among the Digambara the fifth Mahāvidyā is called Jambunandā.

[13] Shah U. P., 1971.

> "I venerate Āmrā (Ambikā), the goddess of the one whose height is ten *dhanu* (i.e. Neminātha) who is of green complexion, who rests under a mango tree and rides a lion that was her husband in her previous existence, who holds in her left hand a bunch of mangoes for the pleasure of her son Priyaṅkara seated on her left lap and the fingers of whose right hand are held by Śubhaṅkara (her second son)."
>
> *Pratiṣṭhāsāroddhara*, 176.

Both the Śvetāmbara and Digambara traditions agree that Gomedha has three faces and rides a man. In this respect he resembles Kubera as a *dikpāla*. In *Pratiṣṭhāsāra saṁgraha* he is described as having a *puṣpāyana* (flower vehicle), and Kubera is also known driving a flying chariot called *puṣpa* (flower).

Ambikā is the female counterpart of Gomedha and the *yakṣī* of Neminātha. The Śvetāmbara tradition tells that Ambikā was thrown out of the house by her husband because she gave away to a Jaina monk the food cooked for Brahmins. She went to the forest and sat under a mango tree along with her two sons. When the repenting husband approached her, she jumped into a well misunderstanding his intentions and died along with her sons. She was reborn as a *yakṣī* and her husband as a lion, her mount.

On the pedestals of Neminātha images representations of Gomedha and Ambikā are often recognizable, Ambikā by the child with her, and Gomedha by his elephant mount. In some images of Neminātha from Central India (Deogarh), on the left Ambikā is shown standing with one child at her hip and another at her side and Gomedha on the right, holding a fruit and a bag.[14]

In some sculptures of Gomedha and Ambikā as a pair, independent of Neminātha images, she is represented as seated on a lion with one child on her lap and another standing near by; and the pot-bellied Gomedha is seated beside her.[15] Sometimes they are shown standing together, each one holding a child.[16] In both types branches of a tree form an arch over their heads, and a miniature *jina* in the centre is in all probability their master Neminātha.

A large number of images of Ambikā in standing or seated posture with two or four arms are tended by both sects. She carries one or more bunches of mangoes and a child. Occasionally the other hands are shown with *abhaya* and *varada mudrā*, noose, goad, or citron etc. The mango tree or a bunch of mangoes, the lion mount, and the child on her lap or standing by her or both are her chief marks of identification.

Mātaṅga and Siddhāikā

> "Born in his congregation (i.e. *samavasaraṇa*) is Mātaṅga *yakṣa* who is dark-complexioned, rides an elephant, and has two hands of which the left holds a citron and the right a mongoose. In his company is Siddhāikā, who is blue-complexioned, rides a lion, and has four arms, of which one on the right holds a book and the other makes the *abhaya mudrā*, while the two left hold a citron and a lute."
>
> *Nirvāṇakalikā*, p. 37.

According to both traditions Mātaṅga, the *yakṣa* of Mahāvīra, has two hands and rides an elephant. According to Digambara tradition he holds his right in *varada mudrā* instead of carrying a mongoose as in Śvetāmbara tradition and has a *dharmacakra* on his head.

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[14] See Bruhn, 1969: fig. 136.

[15] See Bruhn, 1969: fig. 18.

[16] Bhattacharya, 1974 Plate 37.

The *yakṣi* of Mahāvīra is known as Siddhāikā to the authors of both sects, though some Digambara sources refer to her as Aparājitā or Siddhāinī.

Mātaṅga, when represented with his typical attributes, always has his elephant mount. He is sometimes difficult to distinguish from Kubera. At Ellora a sculpture of a *yakṣa* seated on an elephant under a banyan tree holding a fruit and an object has been variously identified as Mātaṅga, Kubera, or Indra. On the pedestal of the image of Mahāvīra he is usually represented on his elephant mount.

The unfailing attributes by which Siddhāikā may be identified in art are her lion mount in combination with objects such as the book, the lute, the *abhaya mudrā*, and the citron. In keeping with the literary descriptions, in some Śvetāmbara temples such as Vimala Vasahi on Mt. Abu, Siddhāikā is shown standing in *tribhaṅga* (triple flextured) posture with book, lute, and *varada*. In some unusual representations the attributes just listed are combined with others such as the goad, the lotus, the axe, etc.

Aparājitā who sometimes replaces Siddhāikā in Digambara iconography is shown standing in *tribhaṅga* posture resting her right hand on her hip and holding a *cauri* in her left hand.[17]

The kinnara and gandharva

> "In those houses *deva, gandharva, siddha, vidyādhara, nāgakumāra,* and *kinnara* were playing with respect. Some were engaged in singing and some in playing instruments; thus these gods with performances of music and dance were paying homages to the Lord."
>
> *Ādipurāṇa*, XXII, stanzas 261-262.

Descriptions of the divine congregation for the sermon of the *jina* refer to *gandharva, kinnara* etc., singing and dancing in homage to the *jina*. Even the task of making the *jina* image is assigned to *vyantara* women.[18] *Śilpa* texts give instructions for the place of these demi-gods in the temple.

Vyantara gods appear on the frame of the *jina* image in the form of small figures of musicians, conch-blowers, or flying figures in reverent posture. Often they are placed in the form of bracket figures on top of pillars as musicians playing instruments. They are also found on the ceiling of exterior wall of a temple engaged in play, dance, or music.

The jyotiṣka

> "790 *yojana* above the surface of the earth is the lower level of the *jyotiṣkara*. Ten *yojana* above it is the sun, and 80 *yojana* above the sun is the moon, then the stars and planets 20 *yojana* above that."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, p. 383.

Jyotiṣka, the heavenly bodies, form a class of gods known as *navagraha*, with the nine planets *ravi* (Sun), *soma* (Moon), *maṅgala* (Mars), *budha* (Mercury), *bṛhaspati* (Jupiter), *śukra* (Venus), *śani* (Saturn), *rāhu* and *ketu* (the waxing and waning phases of the moon).

According to Jaina cosmography our "continent" has two moons and two suns and all the heavenly bodies are constantly moving in a circle. In Jaina *pratiṣṭhā* literature the appearance, complexion, colour of clothes, number of arms, attributes carried etc., are described for all planetary gods.

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[17] Temple no. 12 at Deogarh. Here several *yakṣī* are shown in that manner, see plate XXXVII.

[18] *Ādīśvaracaritra*, *Tri.* Vol. I, p. 193. Modern images of *jina* are made by men i.e. at Jaipur, though the women do the final polishing, see Fischer-Jain, 1974.

In North Indian Jaina temples it is common to place the *navagraha*, the nine planets, in a single row on the left half of the lintel over the entrance door. In some Central Indian *jina* images such as at Deogarh the *navagraha* appear as seated human beings in two vertical rows as a part of the frame flanking the head of the *jina*. In another type these appear on the pedestal of a *jina* image in one horizontal line, the first seven planets as human beings, the eighth as a human head and the ninth as a man-snake.[19] In Western Indian bronzes like those from Akota the planets are shown as a series of human heads on the pedestal.

THE GODS OF THE MIDDLE WORLD

The vidyādevī

> "In the middle world there are countless continents and oceans with auspicious names (like) Jambudvīpa etc. . . . There are seven zones here in Jambudvīpa: Bharata, Haimavarta. . . In the centre of Bharata is mount Vaitāḍhya. . . On its northern and southern slopes. . . are two rows of *vidyādhara* cities. . ."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, pp. 385-388.

> " 'I am the master's slave, you two are his servants. As the fruit of service to him I give you lordship over the *vidyādhara*. Know that it has been obtained only by service to the master. . .' After enlightening them (Nāmi and Vināmi) in this way he (Dharaṇendra) gave them the 48000 *vidyā*, Gauri, Prajñapti etc., which achieve results by being recited. He instructed them 'Go to Vaitāḍhya, found two rows of cities there, and establish imperishable sovereignty'."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. I, p. 173.

Vidyā are the arts or the *mantra* or the magical chants. *Vidyādevī* are the personifications of these chants. References to these *vidyā* or magic arts go back to the canonical literature where these are not yet personified as goddesses. Earliest references to 16 *vidyādevī* are to be found in *āvaṣyaka* literature, but the most detailed account is given by Hemacandra.

The above citation refers to the story of Nāmi and Vināmi, two former servants of Ṛṣabhanātha, who in order to obtain a reward from their master began to worship him when he was engaged in meditation. Dharaṇendra, king of the *nāga*, appeared and, in order to restrain Nāmi and Vināmi from disturbing the master, ordered them to found cities on Vaitāḍhya mountain and become the masters of the 16 classes of *vidyādhara*, the holders of *vidyā*. The prescriptions prohibit the use of the *vidyā* to offend a *jina* or his follower. The number and names of the 16 *mahāvidyā* varied in literature till the 10th century, when the standardized lists started appearing. Like those of other gods and goddesses the attributes and features of the *mahāvidyā* are fixed and described.[20]

It is not often that all the 16 *vidyādevī* are depicted in art. In a corridor ceiling of Vimala Vasahi, Mt. Abu, all 16 goddesses are to be seen, each with six arms and respective attributes. On the outer walls of Khartara Vasahi, Mt. Abu, there are two sets of the *vidyādevī*, one showing them in seated posture, the other standing. Sometimes they are depicted on the frame of a *jina* image.[21]

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[19] Bruhn, 1969: 24, pls. 8, 146.

[20] For detailed description see Shah U. P., 1947.

In miniatures on palm leaf manuscripts these goddesses are represented with four arms and various attributes.

There are very few examples of Digambara representations of the *vidyādevī*. Five *mahavidyā* appear among other goddesses and *yakṣī* on the outer wall of Central Indian temples (Deogarh).[22]

THE GODS OF THE UPPER WORLD

The vaimānika

> "Above this human world is the upper world. . . In this there are 12 heavens: Sauddharma, Īśāna. . . The ten divisions of the gods are: Indra, Vimānika. . ."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, I, pp. 398-399.

> "At that time . . . on Śakra's orders the embryo of the venerable ascetic Mahāvīra was safely removed by Hariṇegameśin."
>
> *Kalpasūtra*, Jacobi trans. p. 229.

> "(Ṛṣabhanātha) seated on that very seat was honoured with abundant offerings by Indra etc. showering flowers like clouds from the sky."
>
> *Ādipurāṇa*, XXIII, stanza 30.

The *indra* gods etc. are divinities of the uppermost world and are known as *vaimānika*, i.e. the dwellers of heavenly abodes. They are supposed to have enormous sizes and life spans and live in pleasure and luxury. Among all the *vaimānika* the king of the Saudharma heaven, also known as Saudharma-Indra among the Digambara and as Śakra among the Śvetāmbara, plays an outstanding part in the five auspicious events of the lives of the 24 *jina*.[23]

Sarasvatī

> "Sarasvatī is white-complexioned, clad in white garments, and rides a swan mount. Adorned with a halo she sits on a white lion-throne. She has four arms: the two left hands hold a white lotus and *viṇa* (lute) and the two right hands a book and a rosary."
>
> *Ācāradinakara*, p. 155.

Sarasvatī, the goddess of learning, is known to the Jaina also by the names Śrutadevatā, Śāradā, Vāgīśvarī. As Śrutadevatā she presides over the *śruta*, the preaching of the *tīrthaṅkara*.[24]

Miniature paintings and bronze or stone images of Sarasvatī show her in seated or standing posture with two, four, or eight arms. In most of the Śvetāmbara images she is mounted on a swan, in those of the Digambara on a peacock. Her standard attributes are the lotus, the *viṇā* (lute), the book, and the rosary, but any of these may be replaced at times by others, such as the *kamaṇḍalu* (water pot), the *varada*, or *abhaya mudrā*, or the noose. In some images a miniature *jina* figure appears over her head, and this distinguishes them from Hindu images of Sarasvatī.

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[21] See part I, Pl. XXXVIII.

[22] Bruhn, 1969: 108.

[23] For a detailed description of Indra's role in the five events of the *jina's* life and his appearance in art and ritual see part I.

[24] Shah U. P. 1941: 196.

Festivals in honour of Sarasvatī are celebrated by all Jaina. The Śvetāmbara and the Digambara honour the goddess especially on *jñāna pañcamī*, the fifth day of the bright half of the month of *kārttika* (i.e. ca. October) and on *śruta pañcamī*, the fifth day of the bright half of the month of *jyeṣṭha* (i.e. ca. May).

She is hymned with special songs, and penances are observed in her honour.

Śrī or Lakṣmī

> "Then she (Triśalā, mother of the tīrthaṅkara) . . . saw the goddess of famous beauty, Śrī, on the top of Mount Himavat, reposing on a lotus in the Lotus Lake, annointed with the water from the large and powerful trunks of the guardian elephants."
>
> *Kalpasūtra*, Jacobi transl., p. 232.

Laksmī is also known as Padmā (lotus one), Ramā (playful one), Śrī (beautiful one)' Kamalā (lotus one), Indirā (lotus one) etc. Hemacandra mentions these names as synonyms of Lakṣmī.[25] Lakṣmī, as goddess of beauty and predominantly also of wealth is extremely popular among the Jaina.
The above quotation refers to the mothers of the *tīrthaṅkara* visualising the goddess Śrī in their auspicious dreams. The description of her standard attributes, namely the lotus-throne and lustration by elephants, is already given in canonical texts.

Lakṣmī or Śrī appears in paintings or sculptures generally with four hands the two upper of which hold lotuses and the two lower each an attribute such as a *kalaśa* (vase) or a citron, or are shown in *varada* or *abhaya mudrā* or rest on the lap, with palms crossed, in the posture of meditation.

In miniature illustrations of *Kalpasūtra* the goddess Śrī is depicted as the fourth dream symbol in the fourteen dreams of Triśalā. Here the four-armed goddess is shown seated in *padmāsana* posture holding a lotus in each of the two upper hands, while the lower hands show *varada mudrā* and a citron. In her dream representations the goddess is not necessarily watered by her elephants.[26]

The goddess also appears in similar form among the dream symbols in the centre of the door lintels of temples and domestic shrines.

In the ceiling panel of the Vimala Temple, Mt. Abu, she is shown seated on a stylised lotus. Two similar lotuses are held in her upper hands, with miniature figures of elephants inside them. Her two lower hands are kept on her lap with palms upwards as in the *dhyāna* posture.

At the time of the *divālī* Festival (about October/November) special homage is paid by the Jaina to Lakṣmī, the goddess of wealth. On these occasions a picture or an image of Lakṣmī is honoured with lamps and songs, together with objects of all kinds connected with wealth and prosperity, precious ornaments, coins, currency notes, and even account books.

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[25] *Abhidhāna Cintāmaṇi*, II, 140.

[26] Shah U. P. 1955: fig. 47.

The temple guardian Kṣetrapāla

"Kṣetrapāla is variously named according to the locality. He has a dark complexion, rough hair, yellow round eyes, ugly teeth, is shod with sandals, has six arms, holding a mace, a noose, and a *damaru* (a small hour-glass shaped drum) in the right hands, and a dog, a goad, and a stick in the left. He is installed at the north-east of the shrine, himself facing the south."

Nirvāṇakālikā, 38.

Kṣetrapāla who appears to be a form of a folk deity variously known as Khetarpal, Bhairav, Bheru etc. is installed at the entrance of every Jaina temple as a guardian deity.

In some medieval images, like that from Deogarh, he is shown as a four-armed deity carrying a mace, a snake, a chain, and a fruit. In most of the shrines his images consist of a stone of irregular shape, painted vermilion, with two prominent eyeballs. Sometimes these images are more elaborately painted or covered with a collage of coloured paper strips.

EXPLANATIONS TO THE PLATES

Plate I. Objects of meditation

A shrine with bronze objects of daily worship. The *jina* in *kāyotsarga* posture is surrounded by a frame crowned by three umbrellas. On and around the pedestal are smaller objects of worship such as a bronze with 24 images (left on pedestal), and near it (from left to right) are: a bell, a fourfold image, a Pārśvanātha image, a *yakṣī*, a threefold image, a *yakṣa* in seated posture, a *jina*, and a *siddha* image. On the pedestal (right) is a *siddhacakra* mounted on a square base, with only four petals and the central circle, showing *arihanta, siddha, ācārya, upādhyāya*, and *sādhu*.

Digambara temple, Lakkundi, Karnataka. Photo: E. Fischer and J. Jain, 1974.

Plate II. Objects of meditation

a) Miniature: King Śripāla worships the *siddhacakra*. In the centre king Śripāla is shown holding a rosary and worshipping the *siddhacakra* depicted as an eight-petalled lotus. In the bottom left pavilion are the musicians and in the other pavilions the worshipping attendants and the royal ladies.

Udaipur style, Rajasthan, nineteenth century. From: Citramaya śripāla rāsa, ed. Nawab, 1961.

b) Metal object: *Siddhacakra*. The four-petalled *siddhacakra* stands on a lotus pedestal. The piece is similar to the one shown in the miniature above.

Digambara temple, Lakkundi, Karnataka. Photo: E. Fischer and J. Jain, 1974.

c) Offering table with incised *siddhacakra*. A detail of a *siddhacakra* engraved on a metal sheet fixed to a table, ready for use as a mould to be filled with rice grains during the ceremony, making a brilliant coloured *siddhacakra* design.

Mahāvīra temple, Osian, Rajasthan. Photo: E. Fischer and J. Jain, 1973.

Plate III. Objects of meditation

a) *Siddhacakra* in ritual. In front of the *siddhacakra* diagram the patron couple dressed as king and queen make offerings, attended by a pandit and his ritual assistants seated on the left. In the background are the general participants.

Śvetāmbara temple, Narsi Nāthā Street, Bombay. Photo: Jyotindra Jain, 1972.

b) *Siddhacakra* diagram. A large *siddhacakra* drawn with grains of various colours. The central lotus represents the *arhat* in white grains in the middle and the *siddha* in red above him. The concepts are shown clockwise from the *siddha*: right faith (white), *ācārya* (yellow), right knowledge (white), *upādhyāya* (blue), right conduct (white), *sādhu* (black), and right penance (white). In the surrounding circles are installed the qualities of the five beings, in the outermost circle the 24 *yakṣa-yakṣī* couples and in the next inner circle the 16 *mahāvidyādevī*. Inside the oblong boxes attached to the outer rim the direction gods are enshrined. In the bottom compartments (covered by the table, but seen in Pl. III, a) are installed the nine planets. Noticeable is a copper *siddhacakra yantra* in the foreground and a *jina* shrine in the background.

Śvetāmbara temple, Narsi Natha Street, Bombay. Photo: Jyotindra Jain, 1972.

Plate IV. Objects of meditation

a) Miniature: *Siddhacakra* diagram. In this Śvetāmbara diagram *arhat* is shown in white seated in the centre and *siddha* in red above him. The positions and colours of the other beings and concepts are as described in the caption for Pl. III, b. *Arhat* is decked with ornaments and a crown, seated on a lion throne. The *Siddha* on top is shown in red, seated on a crescent moon throne. The other beings representing *ācārya*, *upādhyāya*, and *sādhu* are shown as Śvetāmbara monks wearing white clothes and holding a *mohapattī* in their hands. This circular painting is placed inside a metal box and worshipped by the householder at home.

Malwa or Rajasthan, late eighteenth century. Private collection, Zürich. Photo: Wettstein and Kauf, Zürich.

b) Metal object: *Siddhacakra*. Here the *siddhacakra* is shown in the form of a low metal stool with eight legs. When it is ritually bathed the water drips out through the attached gargoyle.

Western India, eighteenth century. Museum and Picture Gallery Baroda.

Plate V. Objects of meditation

Magical diagram: *Pārśvanātha yantra*. In the centre Pārśvanātha is depicted in *padmāsana* flanked by two *nāga* figures with snake crowns and four hands each, probably representing Dharaṇendra and Padmāvatī the *yakṣa* pair. In the surrounding circles the magical formula is inscribed. In the four corners are direction deities.

Madhya Pradesh or Rajasthan, c. eighteenth century. Collection Achim Bedrich, München. Photo: Wettstein and Kauf, Zürich.

Plate VI. Objects of meditation

a) Making the *nandyāvarta*. A women is shown making the diagram with rice grains on an oblation stool in a house shrine. On top is the representation of *siddha* in the shape of a crescent moon and a dot. Ahmedabad, Gujarat. Photo: E. Fischer and J. Jain, 1973.

b) Cloth painting: *Hrīṁ yantra*. The magical syllable "*hrīṁ*" is inscribed in the centre. In the surrounding space the formula is written. "*Hrīṁ*" is a combination of the letters "a", "h", "r" and "am", the first and last letters of the words for the crescent sign and the dot respectively, which connote the *arhat* etc., the five venerable beings. The *yantra* is surrounded by the 24 *tīrthaṅkara*, a representation of the *guru*, a goddess, and the nine planets.

Rajasthan, eighteenth or nineteenth century. Private collection, West Germany. Photo: Wettstein and Kauf, Zürich.

c) Metal object: *Hrīṁ*. The magical syllable "*Hrīṁ*" is cast in metal. In the middle is a *jina* image flanked by attendants.

Digambara Jaina temple, Surat, Gujarat, c. eighteenth century. Photo: E. Fischer and J. Jain, 1974.

Plate VII. Objects of meditation

a) Worship of *yāga maṇḍala*. One of those taking part in the ceremony places a coconut as offering on the *yantra* laid out with coloured powders on a platform. The different sections of the *yantra* represent the five great beings, their qualities, and the *tīrthaṅkara* of the various times and places. Many coconuts are seen in the diagram.

Ceremony of idol installation, Digambara temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Painting: A *hrīṁ yantra*. The letter *hrīṁ* in the centre is dotted by the figures of the 24 *tīrthaṅkara*. The goddess Sarasvatī, appearing four times in the side squares, seems to be the presiding deity of this *yantra*.

Gujarat, c. eighteenth century. Private collection, West Germany.

c) Painting: A *Śrī yantra*. The central two triangles form the basis of a *Śrī cakra* or *Śrī yantra* of the tantric tradition. Moreover here the goddess Śrī (Lakśmī) is shown seated on a lotus and being bathed by two elephants. In the centre of the letter *hrīṁ* the name of the goddess is inscribed. The *yantra* is strengthened by representations of auspicious symbols and inscriptions.

Western India, c. eighteenth century. Private collection, West Germany.

Plate VIII. Objects of meditation

Features of a *jina* image. A page from a sculptor's handbook shows the proportions of a *jina* image and the placing of subsidiary figures on the sides. Relative proportions and locations of the flanking *jina*, the lion throne, the *yakṣa* and *yakṣī* (on the sides of the lion throne), the mark of identification (centre of the pedestal), the umbrella over the head, the conch blower and musicians (above the canopy), lustrating elephants (the panels of the umbrella), heavenly garland-bearers (flanking the head of the *jina*), are indicated for the sculptor's reference.

Courtesy P. O. Sompura, *Dīpārṇava*, p. 375.

Plate IX. Objects of meditation

Stone sculpture: *jina* image. *Tīrthaṅkara* Ajitanātha, to be recognized by the elephant, his recognition mark carved on the pedestal, is shown seated here in *padmāsana* posture. The image is adorned with garland and whisk bearers, the triple umbrella, the wheel in the lion throne, and an ornate halo.

Deogarh, Uttar Pradesh, c. twelfth century. Photo: E. Fischer and J. Jain, 1974.

Plate X. Objects of meditation

a) Sculpture: Double image. Ṛṣabhanātha and Mahāvīra are shown in *kāyotsarga* posture standing on lotus pedestals. On the pedestal the respective marks of identification of the *jina*, namely the bull and lion, are shown. Each *jina* is flanked by a pair of whisk-bearers near the feet.

Orissa, c. eleventh century. Courtesy British Museum, London.

b) Bronze: Triple image. Here three *jina* are shown in *kāyotsarga* in the centre and the other 21 *jina* are depicted in *padmāsana* in a rudimentary outline on the frame.

Digambara temple, Surat, Gujarat, c. sixteenth century. Photo: E. Fischer and J. Jain, 1973.

c) Crystal image: Quadruple *jina*. A fourfold image of the *jina*, the four seated back to back facing the four directions, is placed inside a small pavilion.

Pārśvanātha temple, Jaisalmer, Rajasthan. Photo: E. Fischer and J. Jain, 1973.

d) Bronze: 24 *jina* image. A bronze object of worship with Ṛṣabhanātha in the centre and the rest of the 23 *jina* in the surrounding frame. The central *jina* is recognised by the long locks of hair on the shoulders, by Gomukha *yakṣa*, the bull-headed attendant on the left side of the pedestal, and Cakreśvarī *yakṣī* on the left. In the centre of the arch is Pārśvanātha with seven cobra hoods and at the top of the left vertical row is Supārśvanātha with five hoods. The rest of the *jina*, in *kāyotsarga* or *padmāsana* postures, are shown in outline.

Northern India, c. eleventh century. Museum Rietberg Zürich. Photo: Wettstein and Kauf, Zürich.

Plate XI. Objects of meditation

a) *Āyāgapaṭa*, the votive tablet: *Dharmacakra*. A sixteen-spoked wheel of law is shown as the central object of worship. Around the wheel there is a second rim. In the intervening space there are figures of dancers forming a circle and in the border frame there are decorative themes and symbols such as *triratna* or *śrīvatsa*.

Mathura, first century. State Museum Lucknow. Photo: Jyotindra Jain.

b) Sculpture: *Dharmacakra* on the pedestal of the *jina* image. On the pedestal of the *jina* image a *dharmacakra* or the wheel of law with sixteen spokes is depicted frontally. It is being venerated by two flanking worshippers with folded hands. In the later images the frontal depiction of the wheel became extinct and in its place only the rim of the wheel started appearing.

Mathura. c. 500 A.D. State Museum Lucknow. Photo: J. Jain, 1973.

Plate XII. Objects of meditation

a) Sculpture: *Jina* under a tree. Here the *jina* is seated in *dhyāna mudrā* with crossed legs, flanked by two whisk-bearers. Above his head is the triple umbrella and on either side of this are the stylized branches of a tree curling around to form a canopy. These images of the *jina* under a tree are a surviving relic of the *caitya-vṛkṣa*, tree shrine of ancient times.

Southern India, c. tenth century. Courtesy: Museum für Indische Kunst, Berlin.

b) *Aśoka* tree. An *aśoka* tree made from pieces of copper and glass beads, covered with sheet glass, is enclosed in square ramparts. The structure represents *samavasaraṇa.*
Cintamani Parasnath temples, Lodurva, Jaisalmer, Rajasthan, c. eighteenth century. Photo: Hermann Goetz, Heidelberg.

c) *Āyāgapaṭa* plate: *Stūpa.* The central object here is a *stūpa* with three stepped railings around the dome. The bottom railing is broken by a *toraṇa* gateway, which can be reached by a flight of stairs. The *stūpa* is flanked by the flying figures of worshippers and two ladies standing in *śālabhañjikā* posture. On the extreme left and right are two pillars. On one capital a *dharmacakra* can be made out.
Mathura, Uttar Pradesh, first century. Archaeological Museum Mathura. Photo: E. Fischer and J. Jain, 1973.

d) Drawing: Plan of a *Jaina* brick *stūpa.* The plan in the form of an eight-spoked wheel indicates that it was not a solid brick *stūpa* but that the cavity between the brick walls was filled with clay.
Drawing of the plan from the remains at Kaṅkali mound, Mathura. Courtesy V. Smith, 1901.

Plate XIII. Objects of meditation

Kīrtistambha: Pillar of glory. The pillar of glory stands on a square base. The four-storied structure is ascended by a staircase inside. In the middle are four niches containing the standing figures of the *jina.* In the stepped buttresses near the *jina* images are the figures of the attendants. The structure is crowned with a pavilion with four balconies facing the four directions. Perhaps originally there were four images of the *jina* in these balconies as is customary in the pillars of glory.
Chittorgarh, Rajasthan, c. twelfth century. Photo: E. Fischer and J. Jain, 1974.

Plate XIV. Objects of meditation

a) Stone pillar: Votive column. The pillar stands on a square tapering platform (reassembled?) and is crowned by a fourfold *jina* facing the four directions. At the base of the pillar can be seen the *Cakreśvarī yakṣī* of Ṛṣabhanātha riding an eagle mount.
Deogarh, Uttar Pradesh, c. eleventh century. Photo: E. Fischer and J. Jain, 1974.

b) Stone pillar: Votive column. A circular column standing on a circular tapering base (reassembled) is topped by a fourfold image of which Pārśvanātha with cobra hoods is recognizable.
Deogarh, Uttar Pradesh, c. eleventh century. Photo: E. Fischer and J. Jain, 1974.

c) *Mānastambha*: Pillar of glory. In front of a modern Digambara temple is shown a marble pillar with a summit pavilion containing the fourfold image of the *jina* in standing posture.
Taraṅga, Gujarat. Photo: E. Fischer and J. Jain, 1974.

Plate XV. Objects of meditation

a) *Āyāgapaṭa*: The votive tablet. The section of an *āyāgapaṭa* shows a seated *jina* in the centre flanked by two worshippers. Perhaps this is one of the earliest appearances of the *jina* image in human form. In the surrounding circles can be seen the symbols *triratna* (top) and *caitya* tree (right) receiving homage from human figures, and ornate crocodile motifs as decoration.

Mathura, c. first century. Archaeological Museum Mathura. Photo: E. Fischer and J. Jain, 1973.

b) Table of offerings. A lady worshipper is shown making a diagram from rice grains on the table of offerings placed in front of the main shrine. Among other offerings a *nandyāvarta* diagram, a crescent moon, a dot, and a coconut are recognisable.

Śvetāmbara temple, Narsi Natha Street, Bombay. Photo: Jyotindra Jain, 1972.

Plate XVI. Objects of meditation

a) Veneration of *sthāpanā*. A nun is seen paying homage to a *sthāpanā* or cross stand consisting of four sticks tied together in the middle, on top of which is an installation of five pieces of conch shell representing the five great beings (as shown in Pl. XVI, b). In front of the nun lies her broom and in the background is the monastic hall.

Śvetāmbara monastry, Surat, Gujarat. Photo: Jyotindra Jain, 1974.

b) Daily wiping of the *sthāpanā* objects. A nun is shown performing the daily rite of wiping the conch-shell objects which make up part of the *sthāpanā* installation.

Śvetāmbara monastery, Surat, Gujarat. Photo: Jyotindra Jain, 1974.

c) Sculpture: Veneration of *sthāpanā*. In the lower part of the sculpture a cross-stand is seen. It is flanked by two monks who hold a leaf of scripture in one hand while the other is raised for preaching. Near the feet of the monks are their water-pots. The lion pedestal is flanked on the left by the goddess Ambikā and on the right by Cakreśvarī.

Deogarh, Uttar Pradesh, c. eleventh century. Photo: E. Fischer and J. Jain, 1974.

d) Miniature: *Sthāpanā* in front of a monk. In both sections the *sthāpanā* installation is seen in front of a Śvetāmbara monk who is shown with his right hand raised in the gesture of preaching and holding a leaf from the scriptures. In front of him in the upper register is Indra in the guise of an old man and in the lower register in his true shape as a four-armed deity with two arms folded in reverence and the two holding a goad and a rosary.

Western India, c. sixteenth century. Private collection. Photo: Wettstein and Kauf, Zürich.

Plate XVII. Objects of meditation

Embroidery: Wrapper of the monk's broom. This embroidered piece of cloth to be wrapped round the handle of a Śvetāmbara monk's broom shows eight auspicious marks: in the top border, from left to right *svastika*, *śrīvatsa*, vase, seat; in the bottom border from the left: *nandyāvarta*, powder flask, mirror, pair of fish. Chain-stitch embroidery in multicoloured silk threads on red woollen cloth.

Gujarat, early twentieth century. Private collection. Photo: Wettstein and Kauf, Zürich.

Plate XVIII. Objects of meditation

a) Ceremony of initiation: *Svastika*. A young boy undergoing the initiation ceremony to become a monk receives advice from his mother. Over his head is a *svastika* mark, a popular sacred symbol and one of the eight auspicious marks.

Surat, Gujarat. Photo: Studio Express, Surat, 1971.

b) Ceremony of idol installation: Use of *aṣṭamaṅgala*. Scene from the event of Mahāvīra's birth, in which the *dikkumarī*, or heavenly maids, come to attend the pregnant mother of Mahāvīra. Each is shown holding a silver replica of one of the eight auspicious marks, of Digambara: from left to right a fan, a banner, a triple umbrella, a water jar, a mirror, a *cauri* whisk, a vase, a seat.

Digambara temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

Plate XIX. Places of meditation

a) Temple: An elevation. A Jaina temple showing the upper part of the outer wall of the sanctuary, the *śikhara* and two domes covering the front halls.

Kumbharia, Gujarat, c. twelfth century. Photo: E. Fischer and J. Jain, 1973/74.

b) and c) Elevation and ground plan of a Jaina temple according to the Jaina architectural scriptures. Here the locations and appearance of the various porches and other parts of the temple are indicated.

Simplified after Bhagwandas Jain, *Siri Vatthusāra Payaraṇam*, 1936.

Plate XX. Places of meditation

a) Temple with *caumukha* installation: Exterior. The structure stands on a large square base and consists of the central spire and four smaller spires in the four corners. Moreover, there are 20 domes and 86 miniature spires covering the pillared halls and miniature shrines respectively.

Adīśvara temple, Ranakpur, Rajasthan, c. fifteenth century. Photo: E. Fischer and J. Jain, 1973.

b) Temple with *caumukha* installation: Groundplan. The sanctuary in this type of Jaine temple is in the centre, and here the fourfold image is enshrined. The four images placed back to back face the four entrance doors of the temple.

After H. Cousens, 1926 and P. O. Somapura (cf. G. Amar in A. Gosh, Edit. 1975).

c) Temple: *Yantra* for *vāstupūjā*. Diagram of a *yantra* to be drawn on the temple floor before construction. The central lotus houses the five great beings. The surrounding 16 squares enshrine the 16 *vidyādevī*, the next 24 contain the 24 *yakṣa* pairs, and the next 52 the 24 Indra gods. The points of intersection are marked with thunderbolt symbols.

After Bhagwandas Jain, *Siri Vatthusāra Payaraṇam*, 1936.

Plate XXI. Places of meditation

a) and b) Temple: Interior architecture. Pillared *maṇḍapa* or porches providing a glimpse of a side shrine. Intricately carved pillars support *toraṇa* or arches over them.

Vimala temple, Delvada, Mt. Abu, Rajasthan, c. eleventh century. Photo: E. Fischer and J. Jain, 1973.

Plate XXII. Places of meditation

a) Temple: Worship. A lady bowing in front of a *jina* image. The *jina* is shown with prominent eye-balls indicative of the Śvetāmbara tradition. Above the shrine is the figure of a guardian goddess. On the lower part of the pillar can be seen the figures of celestial dancers.

Tejapala temple, Delvada, Mt. Abu, Rajasthan, c. thirteenth century. Photo: E. Fischer and J. Jain, 1973.

b) Temple: Meditation. A lady dressed in white is meditating in a temple shrine of which the door frame is intricately carved and painted. The central bronze image is covered with silver foils and flowers. On the right lie some ritual utensils.

A Śvetāmbara temple, Ahmedabad, Gujarat. Photo: E. Fischer and J. Jain, 1974.

c) Temple: Preparation for daily rite. A man is grinding sandalwood to make the paste for the daily rite.

Śvetāmbara temple, Jaisalmer, Rajasthan. Photo: E. Fischer and J. Jain, 1973.

Plate XXIII. Places of meditation

a) Domestic shrine. The wooden shrine is covered with silver foil. The structure is decorated with celestial musicians, half-human mythological beings, and birds. The black image of a *jina*—according to the owners the representation of Neminātha—is adorned with a silver crown, ear-rings, and silver plaquettes at key points of the body: feet, knees, stomach, chest, shoulders, forehead. There is a round *siddhacakra* at the fee.

Śvetāmbara domestic shrine of the Sāḷvi family in Patan, North Gujarat (perhaps thirteenth century and of South Indian origin, converted from a Digambara image by the addition of silver decoration and eye-balls.) Photo: E. Fischer, 1969.

b) Domestic shrine. A Śvetāmbara householder pays homage to the *jina* in the morning ceremony at his home. The brass image is decorated with fresh flowers. The householder is dressed in white cloths which cover his mouth as he utters the *mantra*.

Hathisingh family *haveli*, townhouse, Ahmedabad, Gujarat. Photo: E. Fischer and J. Jain, 1973.

Plate XXIV. Portable shrines

A chariot shrine. A wooden chariot containing the installation of the *jina* image is taken out in procession. The chief patron of the ceremony is seen driving the chariot. To avoid giving pain to animals wooden horses are attached to the chariot and the whole vehicle is propelled by a mechanical device as in a bicycle.

Digambara procession Ajmer, Rajasthan. Photo: courtesy Seth Sir Bhagchand Soni, Ajmer.

Plate XXV. Portable shrines

Procession shrine. During a procession, the image is placed in a silver shrine and carried on a stretcher.
Udayagiri near Bhubaneshwar, Orissa. Photo: E. Fischer, 1973.

Plate XXVI. Monasteries

a) Monastic cells cut in the rock. The two-storied monastery is hewn out of the natural rock. On the walls of the verandah relief carvings can be seen.
Udayagiri, Orissa, 150 B.C. Photo: E. Fischer and J. Jain, 1974.

b) Interior of a monastery. A Śvetāmbara nun preparing her bed with blankets and white sheets.
Surat, Gujarat. Photo: Jyotindra Jain, 1974.

Plate XXVII. *Nandīśvaradvīpa*

Stone plaque: 52 temples. Here the 52 temples are depicted in four groups of 13 each. In the intervening space between the groups can be seen *caitya* trees with celestical worshippers among them.
Jaisalmer, Rajasthan, sixteenth century. Photo: E. Fischer and J. Jain, 1973.

Plate XXVIII. Daily ritual in a temple

Evening prayer. Before the closing of the temple at evening homage is paid to the image with lamps and bells.
Śvetāmbara temple, Partabgarh, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

Plate XXIX. Daily ritual in a temple

a) Morning rites: Tendance with sandal-paste. In a Śvetāmbara temple the ritual image is placed on a tapering structure like a *samavasaraṇa* and is tended by a woman who applies sandal-paste dots to it. In front of the image lies a copper *yantra*. The woman has tied a piece of cloth over her mouth to avoid killing insects by breathing them in.
Śvetāmbara Jaina temple, Narsi Natha Street, Bombay. Photo: Jyotindra Jain, 1974.

b) Morning ceremony: Hymns of praise. In front of the shrine two worshippers dressed in white ritual clothes sing devotional hymns and play music as part of the morning ceremony.
Śvetāmbara Jaina temple, Narsi Natha Street, Bombay. Photo: Jyotindra Jain, 1974.

c) Morning ceremony: Digambara temple. Offerings of rice grains and almonds are made in front of small bronze images (bottom right) in a Digambara temple. The patron of the temple is supported by two brahmin priests.
Soni's temple, Ajmer, Rajasthan. Photo: E. Fischer and J. Jain, 1973.

Plate XXX. Institutions connected with a temple

a) Temple library. The library is situated in a side chamber. The books and manuscripts are kept safe in cupboards. A man is seen studying a book. On the walls are painted scenes of places of pilgrimage.

Digambara-Jaina temple, Alwar, Rajasthan. Photo: E. Fischer and J. Jain, 1974.

b) A Śvetāmbara nun is seen begging for food in an eating hall.

Śvetāmbara temple, Ahmedabad, Gujarat. Photo: E. Fischer and J. Jain, 1974.

c) People practising penance are eating in a *jaina* eating hall where only unspiced food is served. On the walls can be seen a series of portraits of the wealthy patrons of this hall.

Śvetāmbara temple, Ahmedabad, Gujarat. Photo: E. Fischer and J. Jain, 1974.

Plate XXXI. Places of pilgrimage

a) A temple city. High on the hill-top is seen a cluster of temples built close together and belonging to various periods and styles.

Sonagiri, Madhya Pradesh. Photo: E. Fischer and J. Jain, 1974.

b) Relief carving: Temple cities. On the right is a combined representation of two places of pilgrimage, Śatrunjaya and Girnar (both in Gujarat). Stylised representations of temples with *jina* images, stiff figures of standing *jina*, chariots and ponds (bottom section), snake and peacock (normally enemies but shown as friends in the atmosphere of holiness) are carved in low relief. On the right is part of the panel of 52 temples described in the caption to Pl. XXVII.

Ranakpur (Śvetāmbara), Rajasthan, c. sixteenth century. Photo: E. Fischer and J. Jain, 1973.

Plate XXXII. The pilgrims

a) Homage to a painting of a temple city. Places of pilgrimage which are closed to visitors during the monsoon, open again after the end of the rains. A painting on cloth of Palitana, one of the most important temple cities, receives homage in a Śvetāmbara temple from people who cannot afford to go on pilgrimage.

Śvetāmbara Temple, Vileparle, Bombay. Photo: Jyotindra Jain, 1974.

b) Pilgrims in procession. Groups of monks, nuns, and householders journey on pilgrimage. Some of them carry pots and other accessories for use on the road.

Ahmedabad. Photo: E. Fischer and J. Jain, 1974.

c) Digambara monk on pilgrimage. A Digambara monk with his broom wanders in the ancient ruins of a temple city.

Deogarh, Uttar Pradesh. Photo: E. Fischer and J. Jain, 1974.

Plate XXXIII. Cosmography: The Universe

Painting: The universe is represented in the shape of a man, standing in *vaiśākha* posture (with hands on hips). Below the waist is the underworld with its various hells and their inmates undergoing torture. The circle-like waist represents the middle world comprising many continents including Jambudvīpa. The chest shows the upper world divided into square blocks, representing the different compartments of the heavens, where Indra and other gods live.

Western India, c. seventeenth century. Private collection. Photo: Wettstein and Kauf, Zürich.

Plate XXXIV. Cosmography: Jambudvīpa

Painting: The central circle of the diagram representing Jambudvīpa, the central continent of the middle world, is divided into seven zones by seven mountain ranges. At the centre is the base of Mt. Meru. Jambudvīpa is surrounded by the ocean Lavaṇa indicated by a dark band of water with fish inside. On it are the two suns and two moons of Jaina belief. The further surrounding circles represent the continent Dhātaki-khaṇḍa, the ocean Kāloda, and the continent Manuṣottara respectively.

Cloth painting, Bikaner, Rajasthan, c. eighteenth century. Collection Achim Bedrich, München. Photo: Wettstein and Kauf, Zürich.

Plate XXXV. Cosmography and pantheon

a) Painting. The Tortures of Hell. Inhabitants of the lower world or hell are being tortured by demon-like creatures.

Painted manuscript, Rajasthan, late eighteenth century. Photo: Wettstein and Kauf, Zürich.

b) Padmāvatī. The *yakṣī* of Pārśvanātha is shown in seated posture with 12 arms holding different weapons. She is crowned with cobra hoods, and her mount, a cock, stands beside her.

Base of a votive column. Deogarh, Uttar Pradesh, c. twelfth century. Photo: E. Fischer and J. Jain, 1974.

Plate XXXVI. Pantheon and cosmos

a) Outer Wall of Temple: Representation of *dikpāla*. On the outer wall of a temple are the figures of the *dikpāla*, or Lords of the Directions.

Kumbhariā, Gujarat, c. thirteenth century. Photo: E. Fischer and J. Jain, 1973.

b) Plan of a temple: Locations of Lords of the Directions. Specific positions of the *dikpāla* as they appear on the temple-wall are indicated in the diagram.

Plate XXXVII. Pantheon and cosmos

Painting: The *navagraha*, nine planets (details from Pl. VIb). The first two figures represent sun and moon. They are followed by the planets Mercury, Mars, Venus, Saturn and Jupiter. The remaining two figures should be those of the waxing and waning phases of the moon, i.e. Rāhu and Ketu. The descriptions of the vehicles of all planets as found in literature vary from text to text.

Rajasthan, eighteenth or nineteenth century. Private collection, West Germany.

Plate XXXVIII. Pantheon and cosmos

a) Sculpture: Cakreśvarī. The 20-armed goddess is seated on a lotus borne on his head by *garuḍa*, her man-eagle mount. Her two uppermost hands hold one *cakra* over her head and the two lower a *cakra* each. Her remaining eight right hands hold *vajra*, goad, rosary, mace, disc, sword, club, and an undefined object. The remaining eight left hands hold bell, shield, staff, conch, disc, bow, arrow, and snake. Above her is a seated *jina* flanked by garland-bearers.

Formerly Temple 12, Deogarh, now in the site Deogarh Museum, Deogarh, Uttar Pradesh, c. eleventh century. Photo: E. Fischer and J. Jain, 1974.

b) Sculpture: Cakreśvarī. The ten-armed Cakreśvarī riding on a *garuḍa* holds in her five right hands a disc, a dagger, a club, an arrow, with one in *varada mudrā*, and in her left a disc, a shield, a *vajra*, a bow, and a conch.

Base of votive-column, Deogarh, Uttar Pradesh, c. eleventh/twelfth century. Photo: E. Fischer and J. Jain, 1974.

c) Sculpture: Cakreśvarī. The eight-armed *Cakreśvarī* is seated in *lalitāsana* posture, flanked by two female *cauri* bearers. She is mounted on a *garuḍa*. In her left hands she bears goad, disc, *vajra*, and bow, in her right, noose, disc, arrow, and in *varada mudrā*. On top is a panel of celestial musicians and on the floor two small figures of worshippers.

Vimala temple, Mt. Abu, Rajasthan, c. eleventh century. Photo: E. Fischer and J. Jain, 1973.

Plate XXXIX. Pantheon and cosmos

Sculpture: Ambikā. The goddess is seated in *lalitāsana* posture on her lion mount under a mango tree. Near the lion's head is seen one of her two sons. She is flanked by attendant figures and worshippers.

Ellora, Maharashtra, c. eighth century. Photo: E. Fischer and J. Jain, 1974.

Plate XL. Pantheon and cosmos

a) Sculpture: Ambikā. Ambikā mounted on a lion under a mango tree. The torso of her son is visible on her lap, to the left.

Ellora, Maharashtra, c. eighth century. Photo: E. Fischer and J. Jain, 1974.

b) Sculpture: The four-armed Ambikā holding bunches of mangos in the upper two hands and her son with the lower left, her lower right being held in *varada mudrā*. Her second son is shown standing by her leg. She is mounted on her lion.

Navgajā, Alwar, Rajasthan, c. twelfth century. Photo: E. Fischer and J. Jain, 1974.

c) Sculpture: Ambikā. This unfinished sculpture of black sandstone shows the four-armed goddess with two children, a ring and a mango-fruit.

Madhya Pradesh or Rajasthan, c. eleventh century. Museum Rietberg (gift Dr. Alice Boner), Photo Wettstein and Kauf, Zürich.

d) Sculpture: A *yakṣa*. A pot-bellied *yakṣa* seated on an elephant under a banyan tree

is flanked by attendants; the sculpture is variously identified as Gomedha, Indra, Kubera.
Ellora, Maharashtra, c. eighth century. Photo: E. Fischer and J. Jain, 1974.

Plate XLI. Pantheon and cosmos

Wooden sculpture: Divine maid. She holds a garland; at her feet stands a *gajasiṁha* (mythical animal, half elephant, half lion) adorned with a beaded collar. A bracket figure from a wooden shrine.
North of Ahmedabad, Gujarat, early seventeenth century. Museum Rietberg Zürich. Photo Wettstein and Kauf, Zürich.

Plate XLII. Pantheon and cosmos

Door lintel: Planets. The nine planets vis. *ravi*, *soma*, *maṅgala*, *budha*, *guru*, *śukra*, *śani*, *rāhu*, and *ketu* are placed in one line over the top lintel of the entrance door to a temple. The first seven are shown in human form, the eighth as a man-snake, and the ninth as a large human head. In the middle of the lintel is a *jina* and on the right a figure of the goddess Sarasvatī.
Deogarh, Uttar Pradesh, c. eleventh century. Photo: E. Fischer and J. Jain.

Plate XLIII. Pantheon and cosmos

a) Ceiling of a hall: *Vidyādevī*. On the ceiling of a pillared *maṇḍapa*, or temple porch the standing figures of the *Mahāvidyādevī*, the goddesses of magic are represented. Below are the pillars and *toraṇa* (arches) with intricate carvings.
Vimala temple, Delvada, Mt. Abu, Rajasthan, c. twelfth century. Photo: E. Fischer and J. Jain, 1973.

b) Sculpture: *Vidyādevī* Mahāmānasī. The goddess is seated on a lion, flanked by two minor goddesses.
Vimala Temple, Delvada, Mt. Abu, Rajasthan, c. eleventh century. Photo E. Fischer and J. Jain, 1973.

Plate XLIV. Pantheon and cosmos

Ceremony of idol installation: Indra. The ritual image now representing the child Mahāvīra is taken to be bathed by those taking part in the ceremony, dressed as Indra and his family riding an elephant, Indra's mount.
Digambara temple, Songarh, Saurashtra, Gujarat. Photo: Jyotindra Jain, 1974.

Plate XLV. Pantheon and cosmos

a) Sculpture: Sarasvatī. Sarasvatī, the goddess of learning, in seated posture, in her four hands a lotus, *varada mudrā*, noose, and a fruit.
Lakkundi, Karnataka, Digambara-Jaina temple, c. twelfth century. Photo: E. Fischer and J. Jain, 1974.

b) Sculpture: Sarasvatī. The two-armed goddess stands in *tribhaṅga* posture surrounded by *jina* images on the frame and attendants at her feet. In her left hand she holds a book and a rosary.

South Rajasthan, c. twelfth century. Courtesy British Museum, London.

Plate XLVI. Pantheon and cosmos

a) Bronze: Lakṣmī. The goddess is shown seated in *padmāsana* posture on a lotus. She holds a lotus in each of her two upper hands while the two lower *varada* and *abhaya mudrā*. Two elephants bathe her from the sides.

Northern India, c. sixteenth century. Private collection. Photo: Wettstein and Kauf, Zürich.

b) Ritual: Lakṣmī worship. On the day of the Divāli Festival a householder pays homage to Lakṣmī. In the background are the pictures of Lakṣmī and Pārśvanātha in the foreground currency notes representing wealth, i.e. Lakṣmī herself. The worshipper pays homage to his account book to secure a good beginning of the New Year.

Bombay. Photo: Jyotindra Jain, 1974.

Plate XLVII. Spiritual ideas

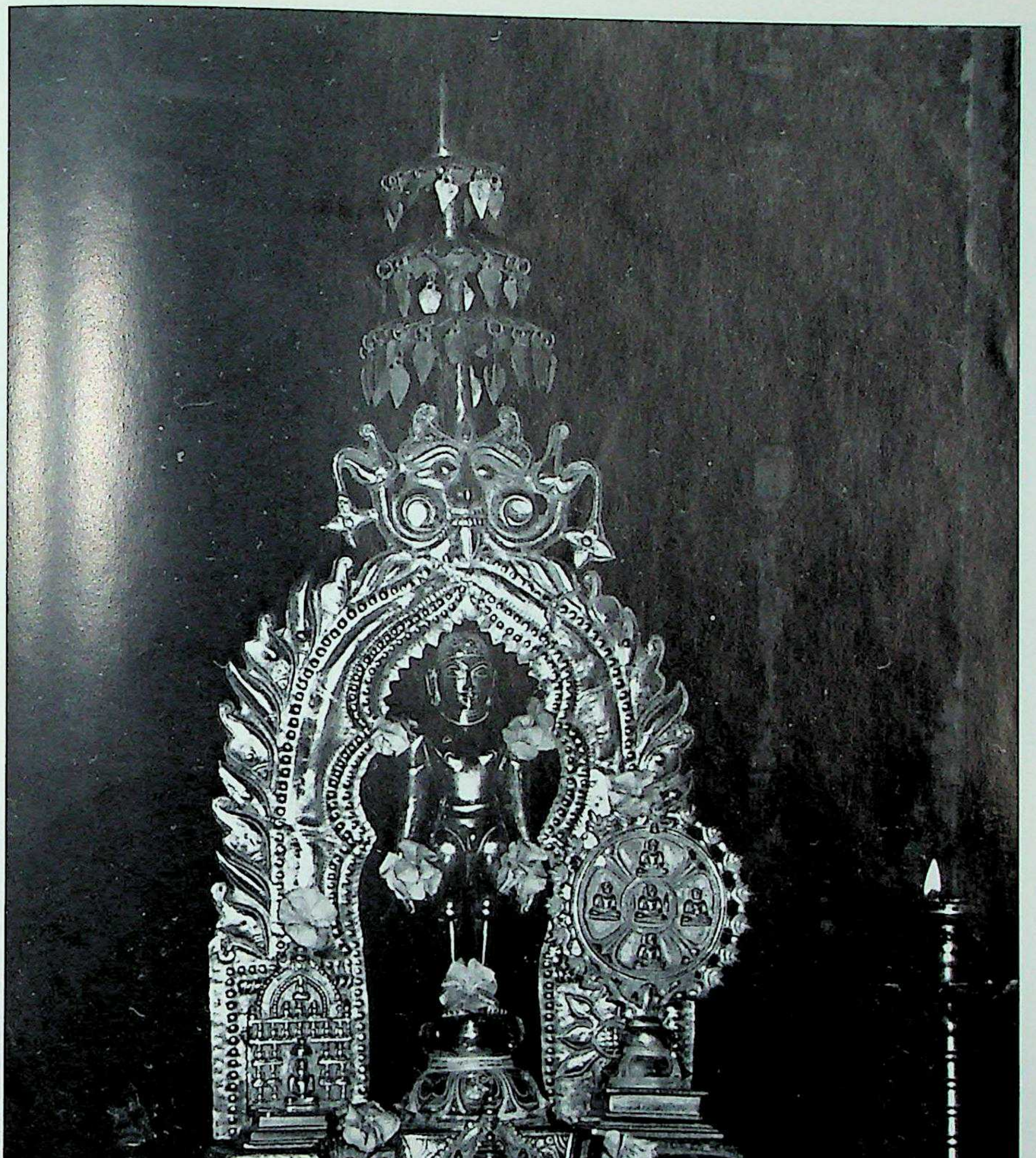
a) Painting: Types of souls. The six men represent the six types of *leśyā*, or souls, coloured from dark to fair, according as their deeds vary from bad to good. The fair soul takes the fruits fallen from the tree but the darkest tries to destroy the tree. The rest do various amounts of harm to the tree according to their colour.

Udaipur, Rajasthan, c. nineteenth century. Private Collection. Photo: Wettstein and Kauf, Zürich.

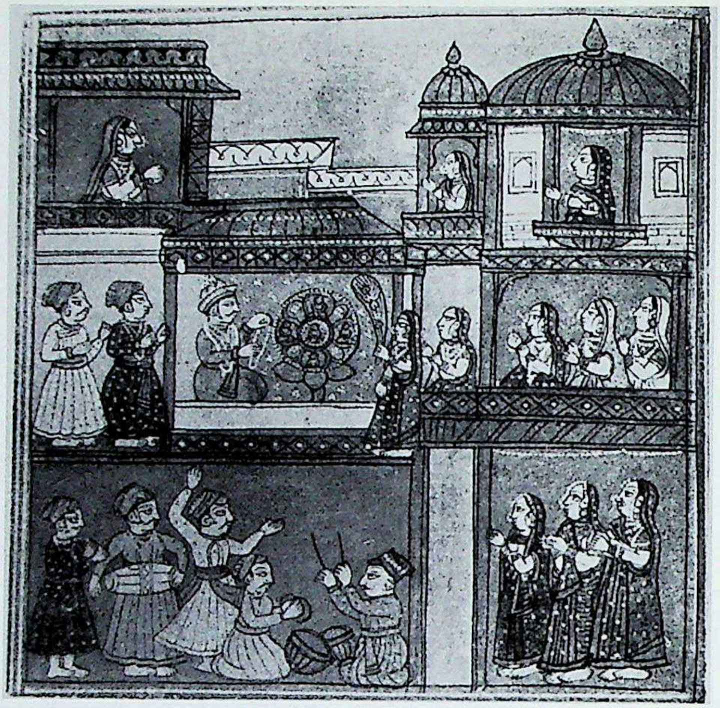
b) Painted board for *gyānbājī*, the game of snakes and ladders. The game is played with dice, and much as the well known nursery game based upon it. The player moves his piece upward according to the number thrown. A player landing at the foot of the ladder is promoted from that square to the top, while a landing on the mouth of a snake precipitates him down to the tail. The squares in the lower section represent the hells, those in the middle the human worlds, and those in the upper the heavens. Among the Jaina, Snakes-and-Ladders is played particularly during the Paryuṣana Festival.

Gujarat or Rajasthan, c. nineteenth century. Collection Achim Bedrich, München. Photo: Wettstein and Kauf, Zürich.

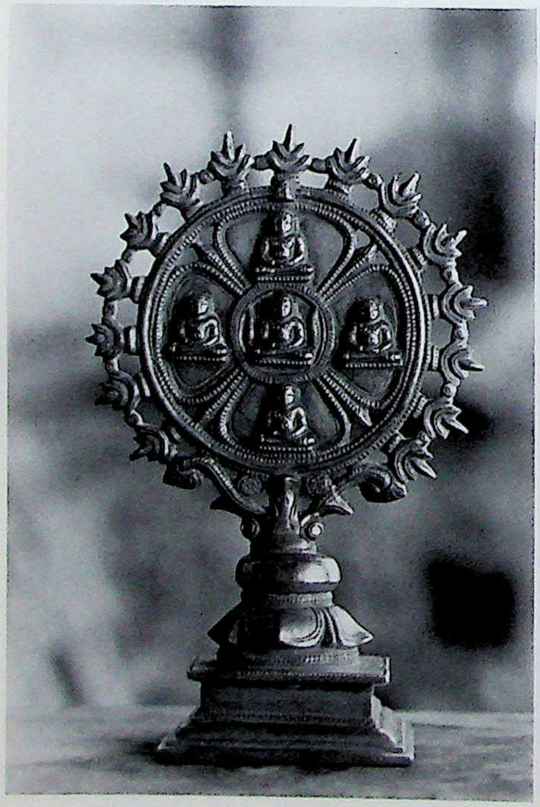
PLATES



Digambara temple in Lakkundi, Karnataka (South India)

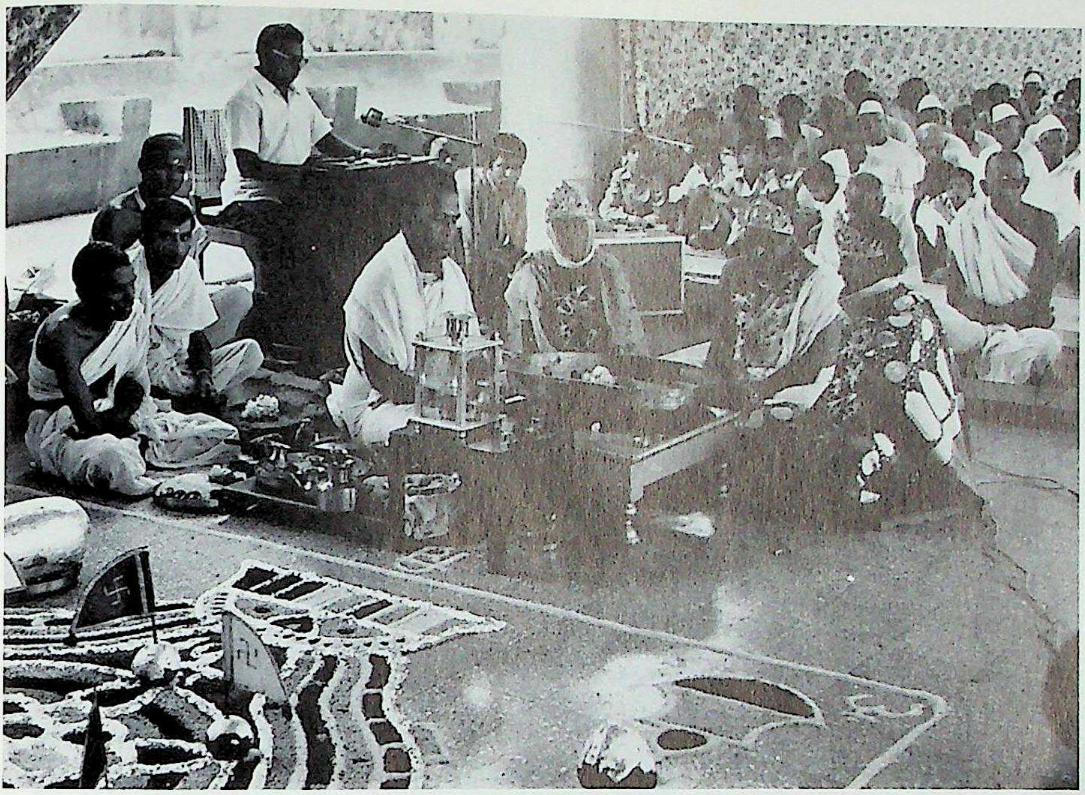


a) Miniature: The king Śripāla worships the *siddhacakra*

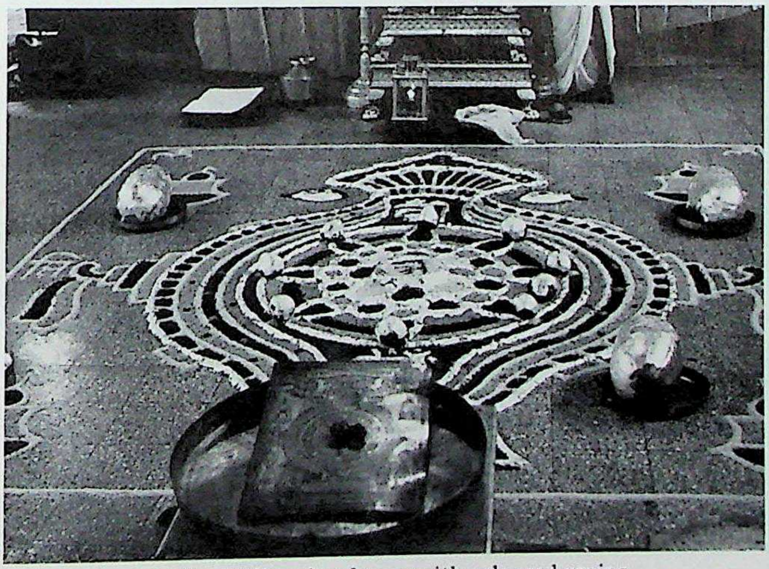


b) Metal *siddhacakra* (Digambara)

c) Offering table with incised *siddhacakra*



a) The *siddhacakra* in ritual



b) The *siddhacakra* drawn with coloured grains

Plate IV *Objects of meditation - The siddhacakra*

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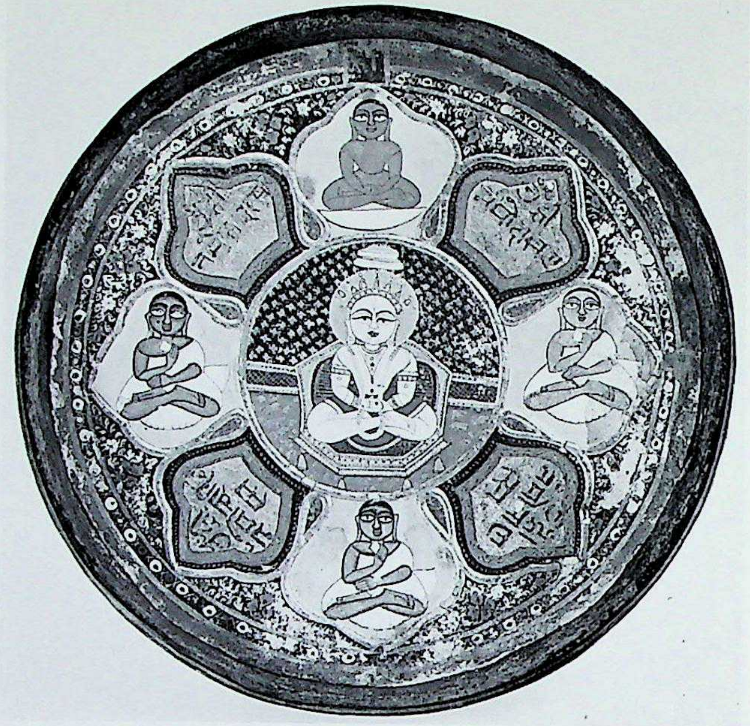
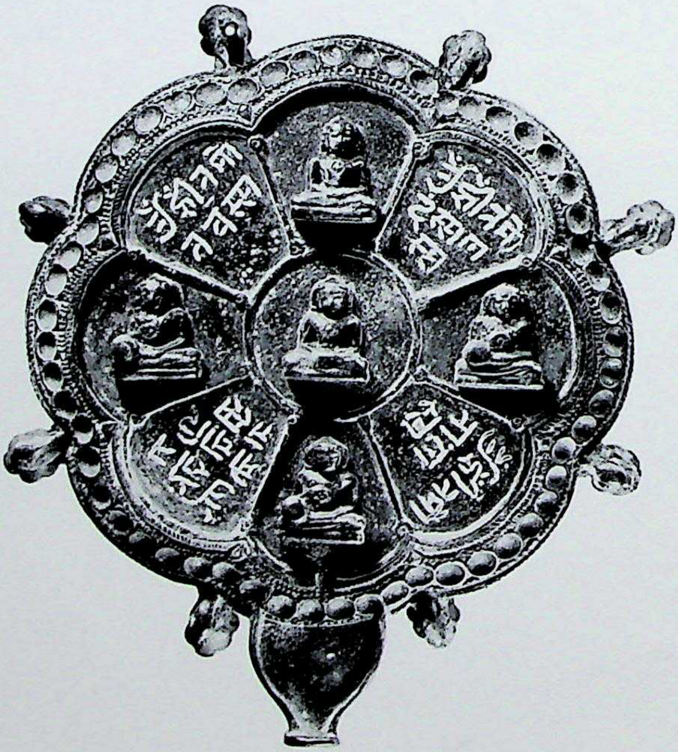
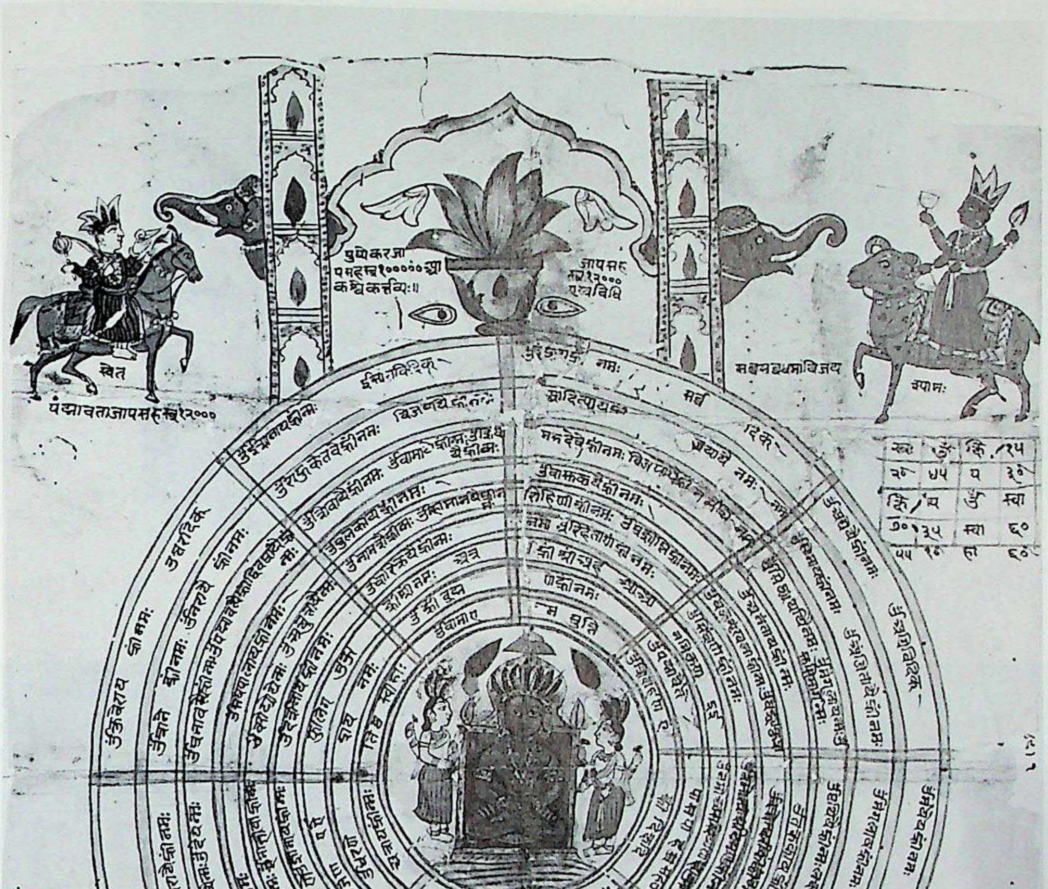




a) Miniature: The *siddhacakra* (Śvetāmbara)
b) Metal *siddhacakra* (Śvetāmbara)


श्वेत
पंद्मावताजापसहस्त्र१२०००
पुष्पकरजा
पसहस्त्र१०००१०
कर्त्तव्यः॥
जापसह
स्त्र१२०००
सविधि
सकलकार्यसाधिजय
श्यामः

The *pārśvanātha yantra*

Plate VI Objects of meditation: Magical diagrams

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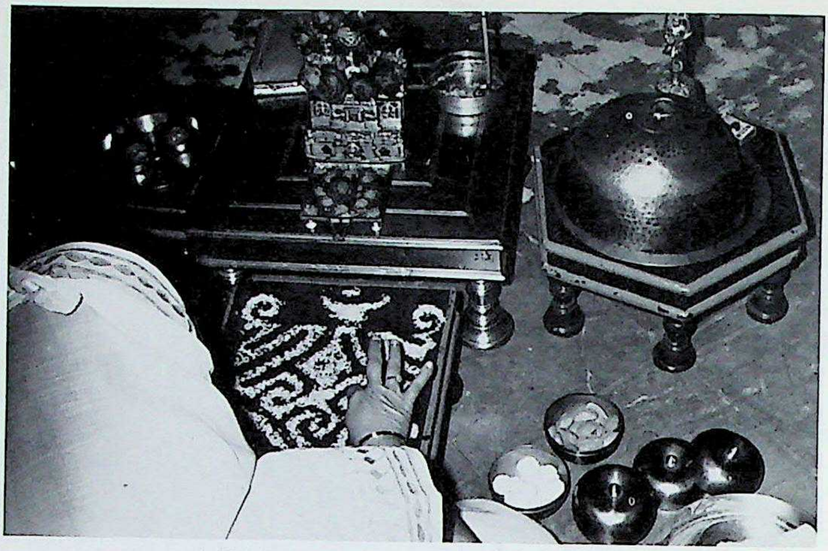
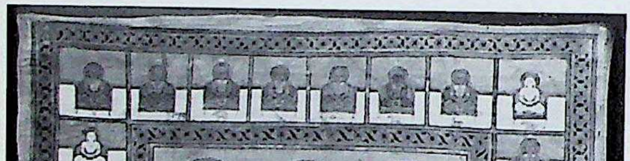
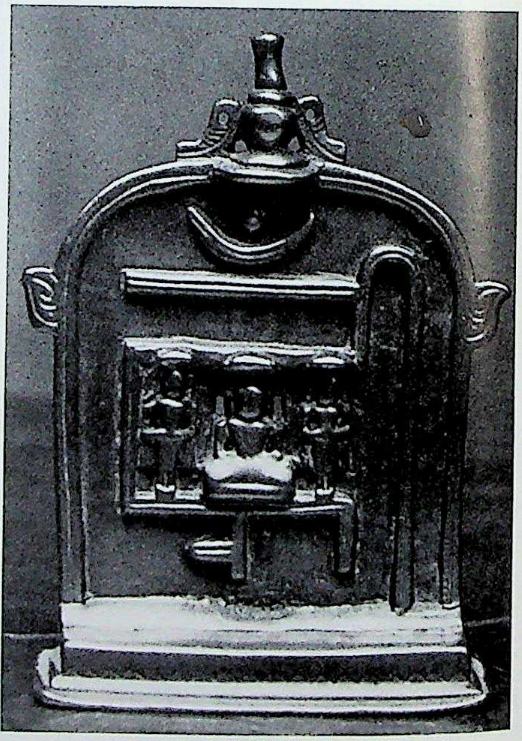


a) Making the *nandyāvarta* (Śvetāmbara)

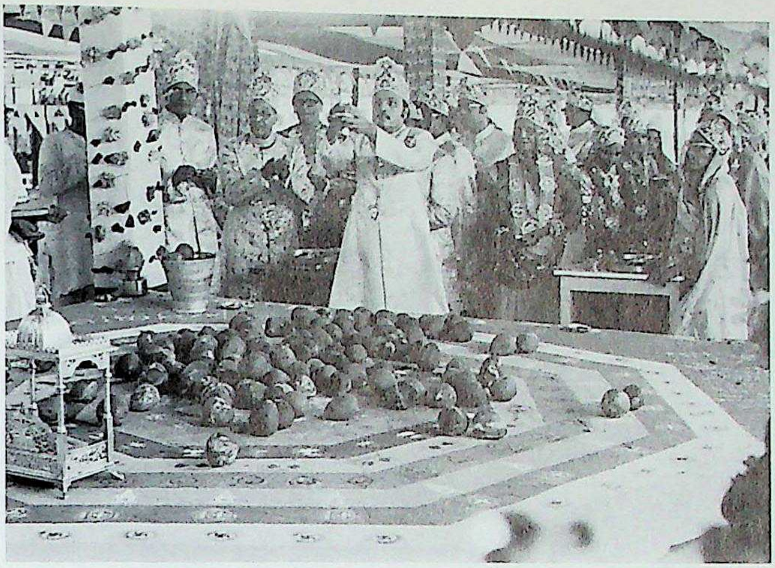


b) Cloth painting: *hrīṁ yantra*

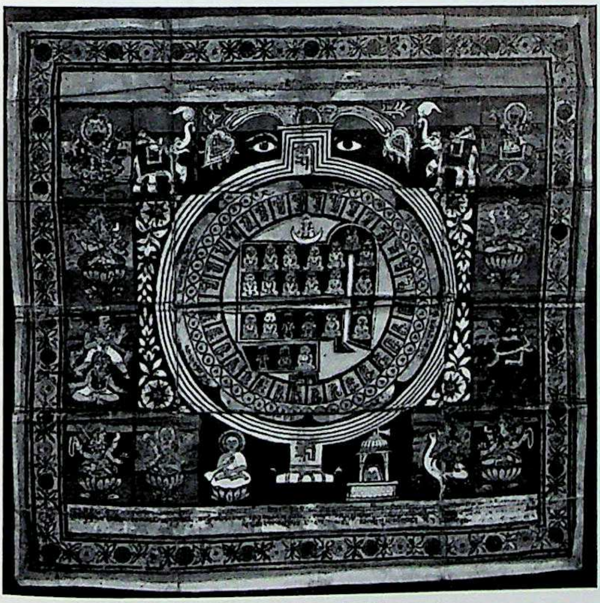


c) Metal object: *hrīṁ yantra*

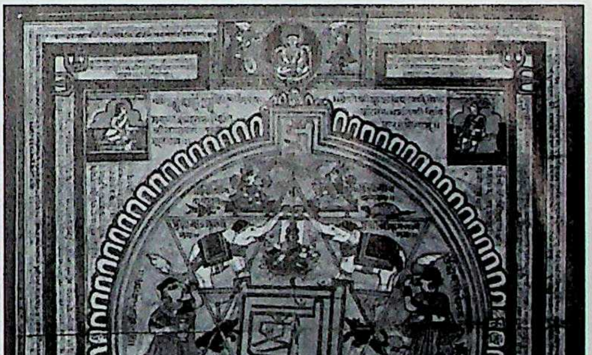
Objects of meditation :Magical diagrams *Plate VII*



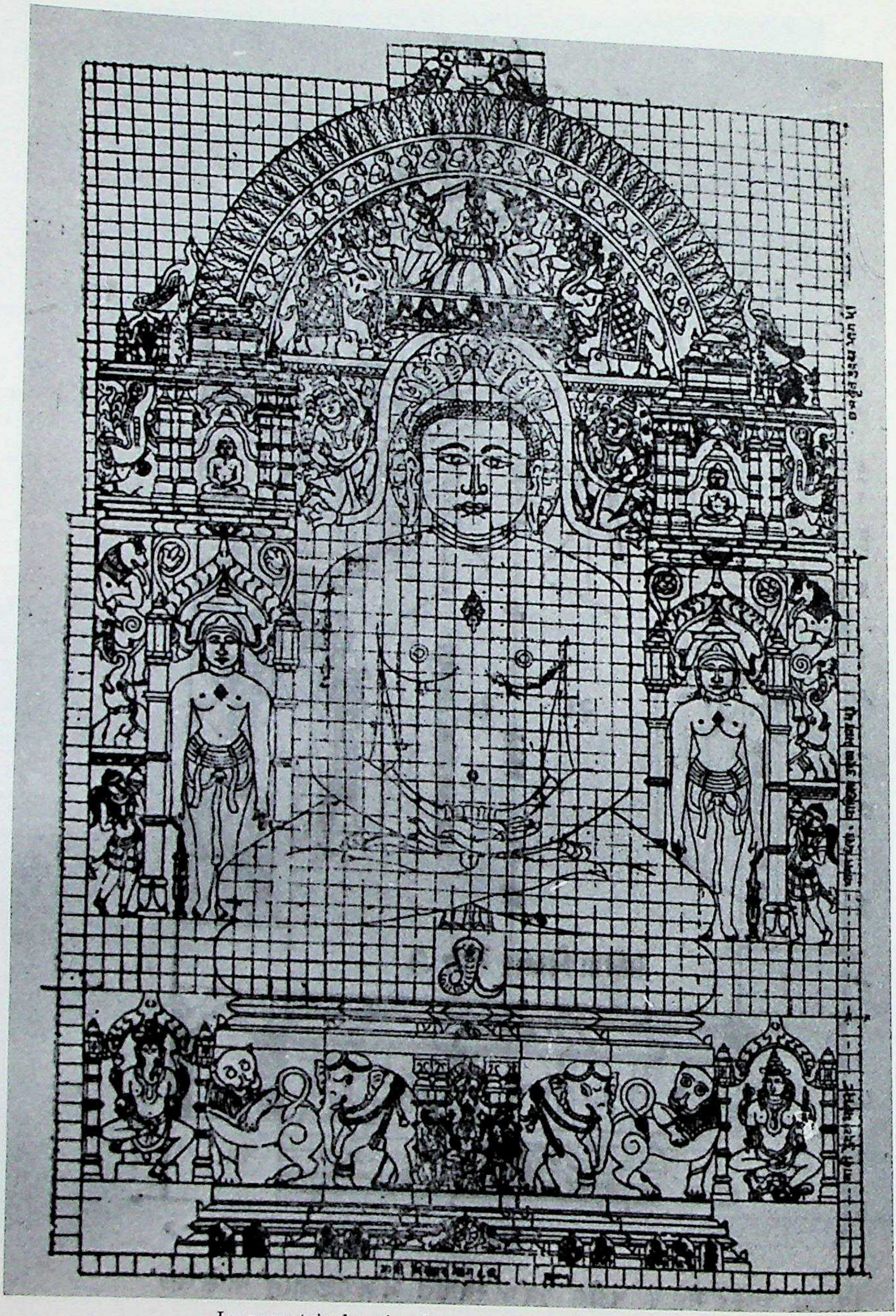
a) Worship of *yāga maṇḍala*



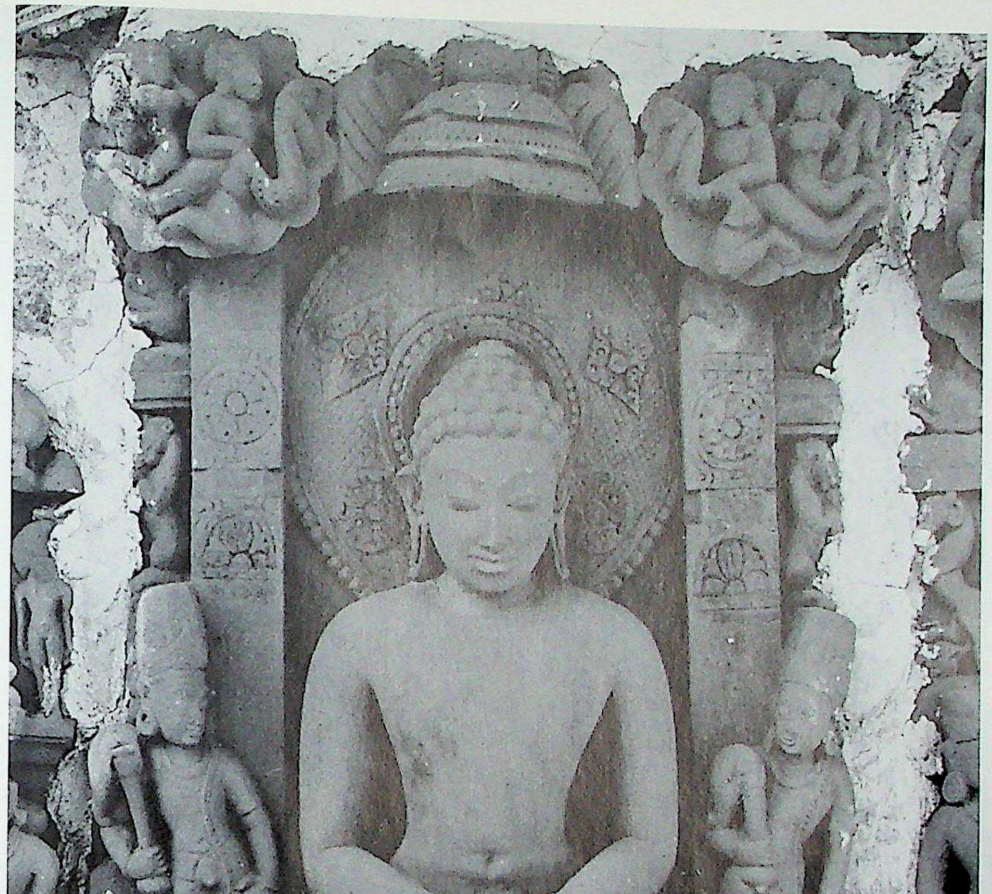
b) Cloth painting: *hrīṁ yantra*



c) Cloth painting: *Śrī yantra*

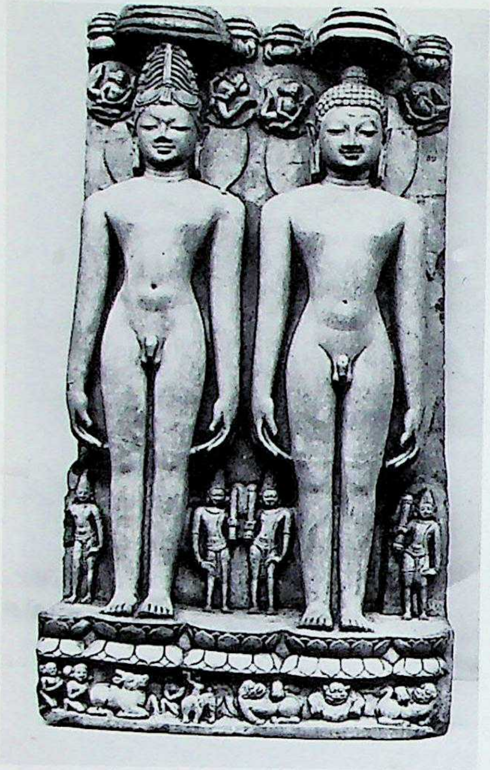


Iconometric drawing from a sculptor's handbook

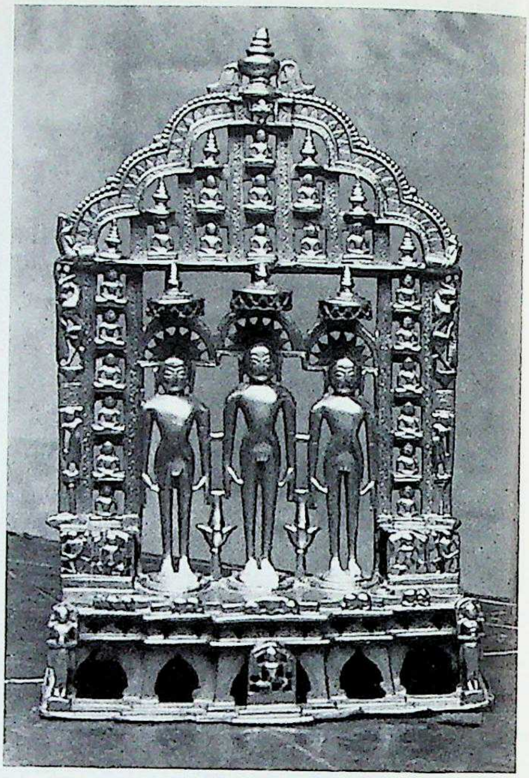


The *tīrthaṅkara* Ajitanātha in seated posture

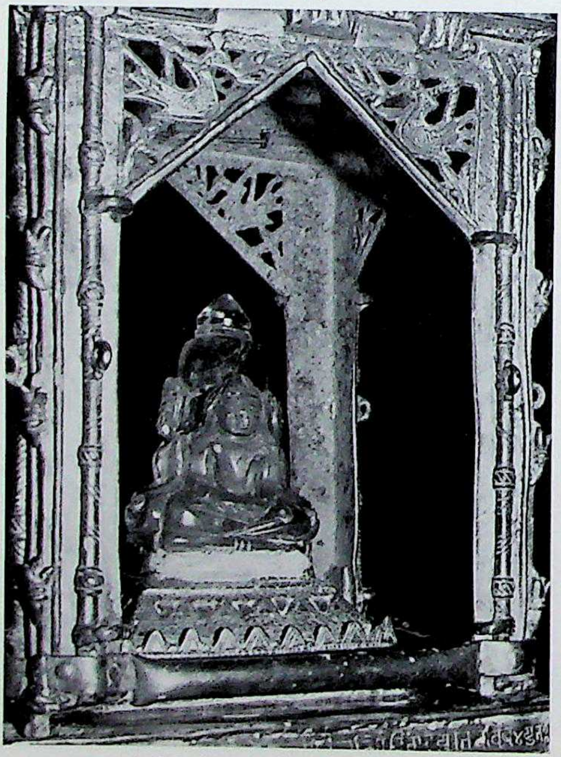
Plate X Objects of meditation: The jina image



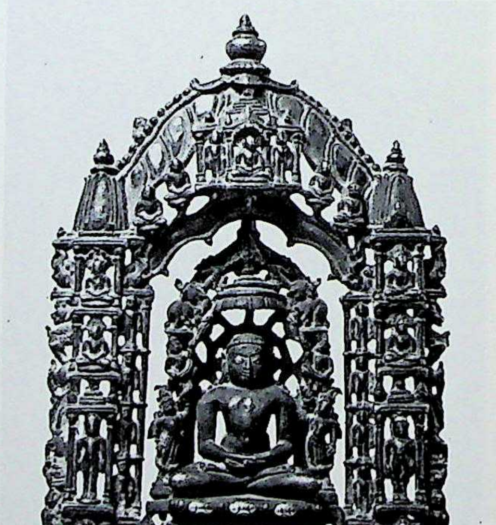
a) Double image: (stone) Ṛṣabhanātha and Mahāvīra



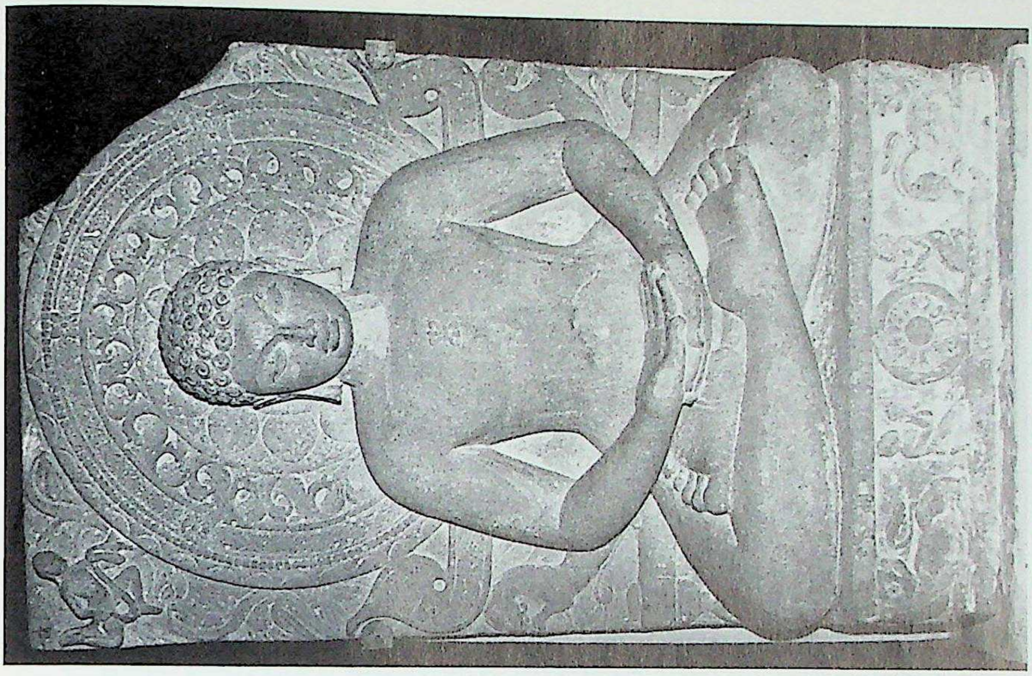
b) Triple image (bronze)



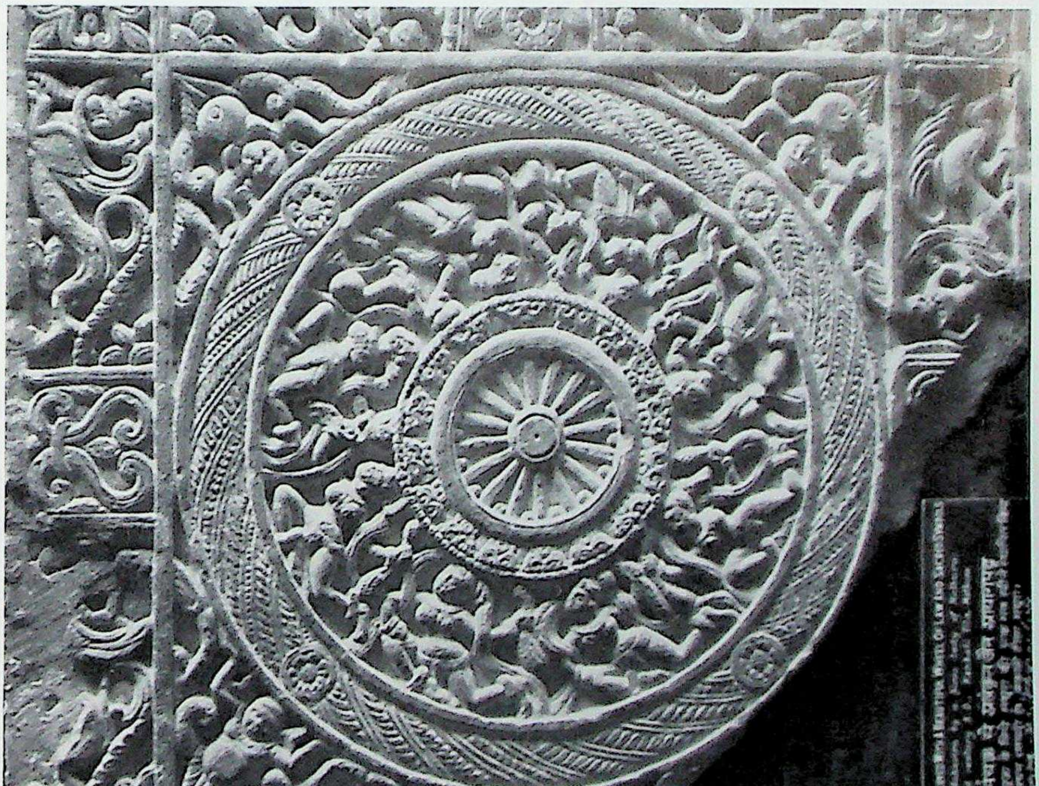
c) Quadruple image (crystal)



d) 24-*jina* image (bronze)



b) The *dharmacakra* on the pedestal of a *jina* image



a) The *dharmacakra* depicted on an *āyāgapaṭa*, votive tablet

Plate XII

Objects of meditation: The tree and the stūpa

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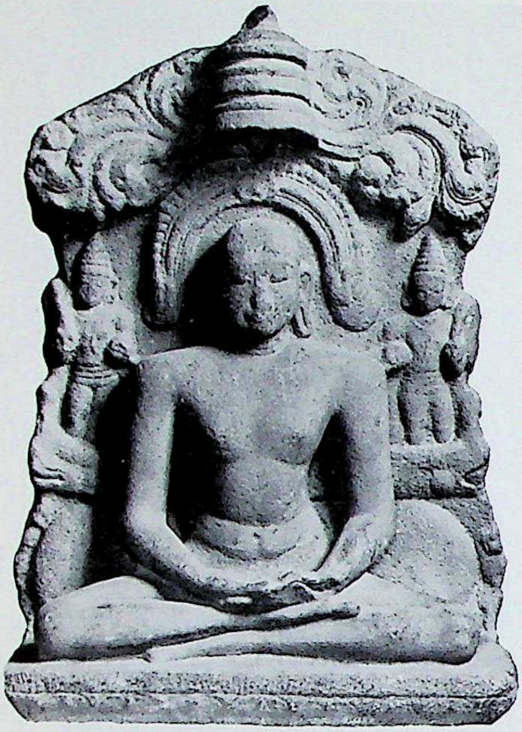
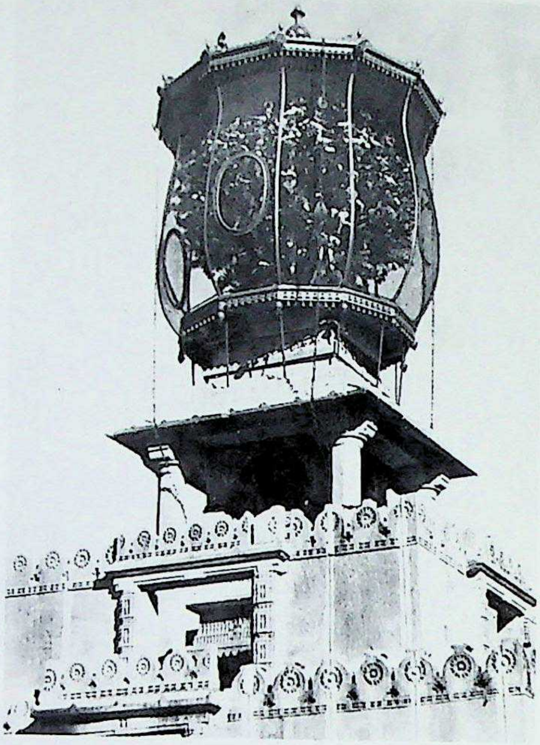
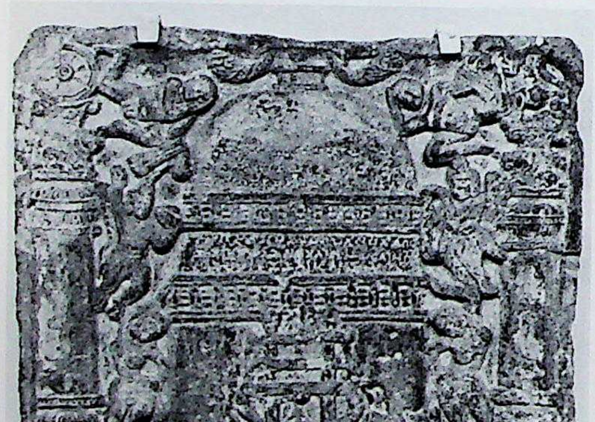


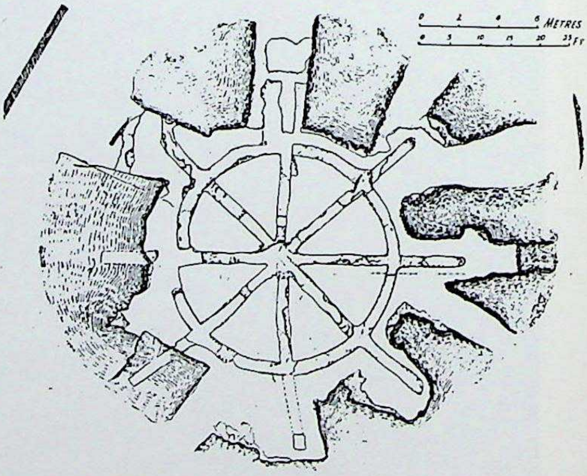
a) The *jina* under a tree



b) The *aśoka* tree

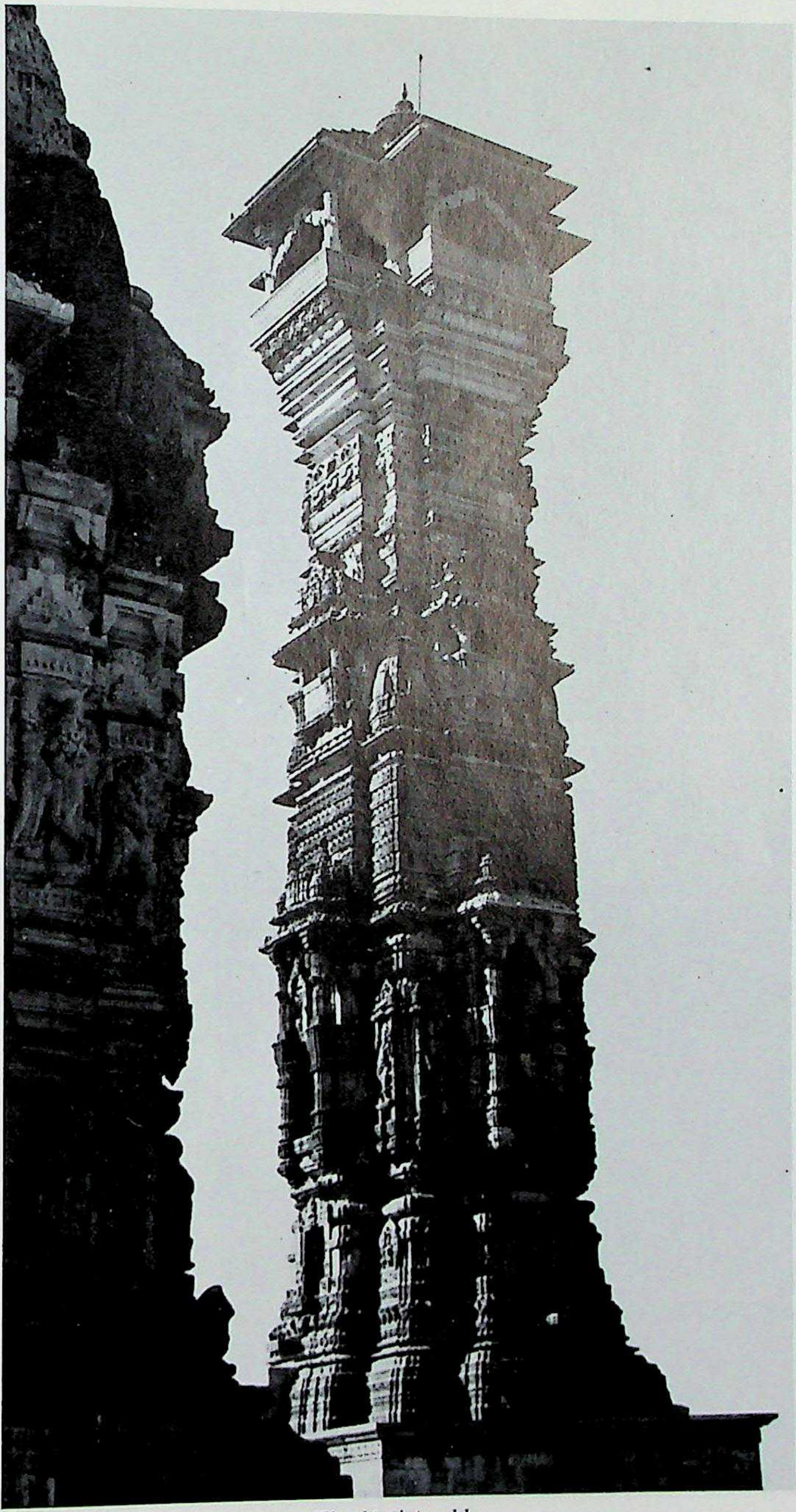


c) The *stūpa* on an *āyāgapaṭa* votive tablet



0 2 4 6 METRES
0 5 10 15 20 25 FT

d) Plan of a brick *stūpa* in Mathura



The *kīrtistambha*

Plate XIV *Objects of meditation : The pillar*

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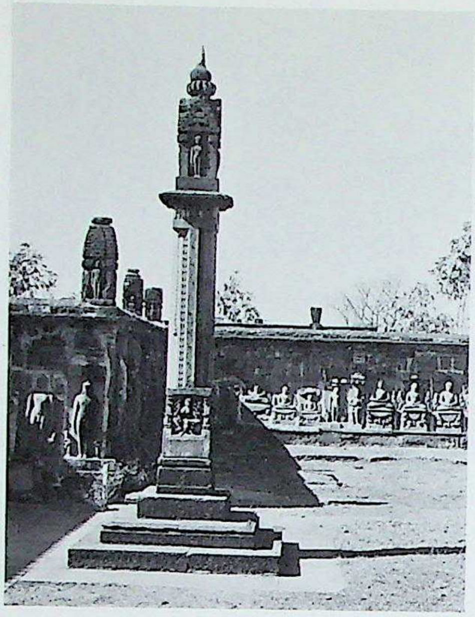
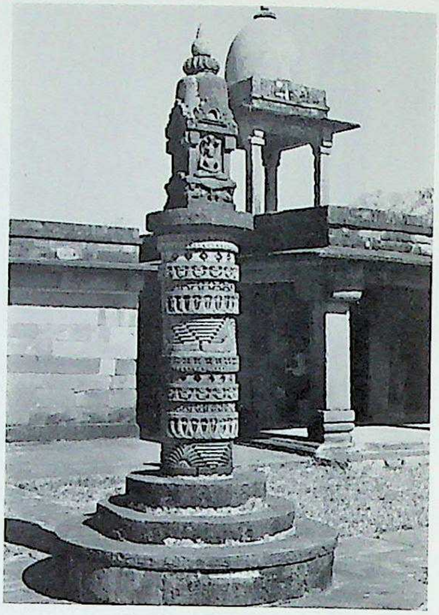
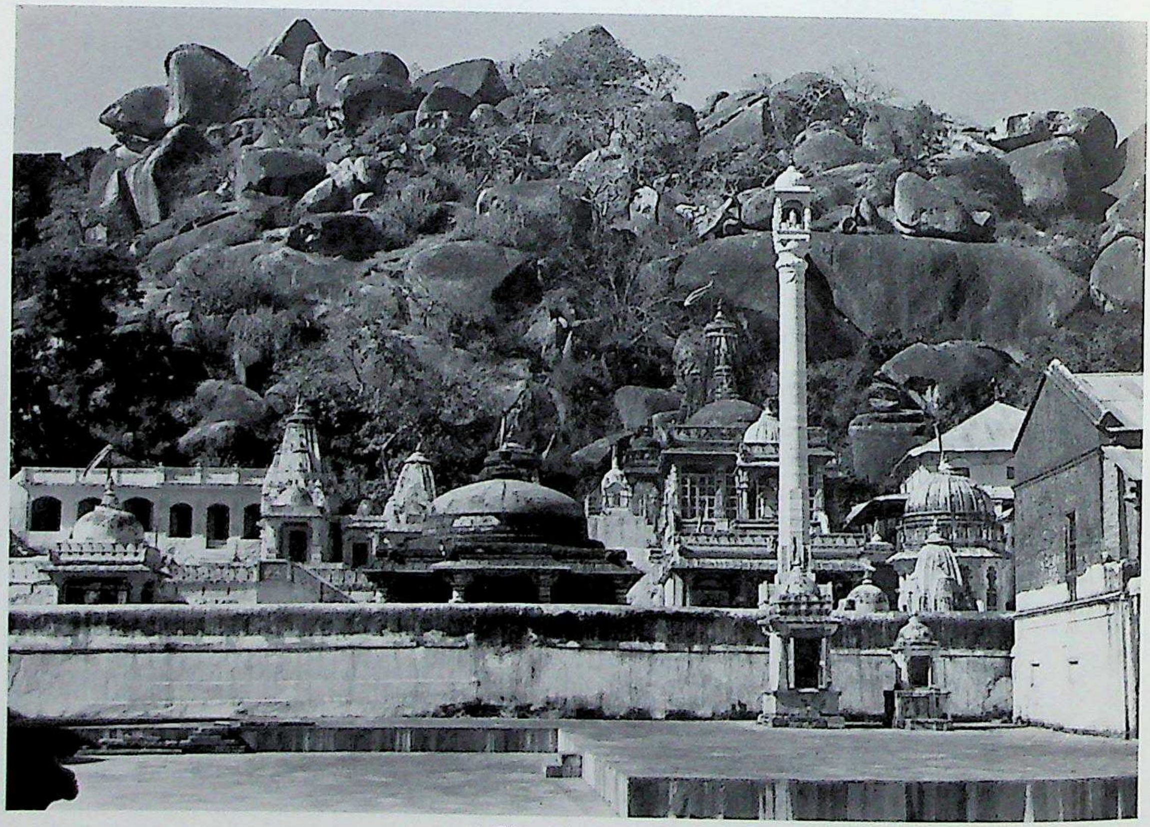


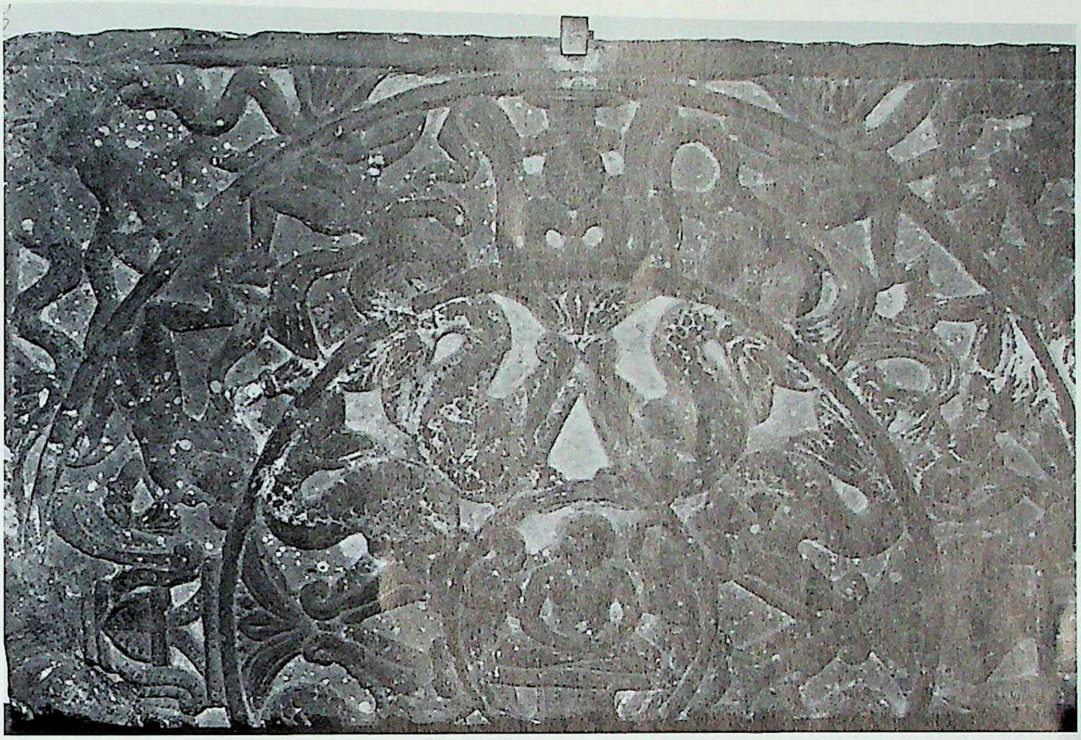
a) Votive column



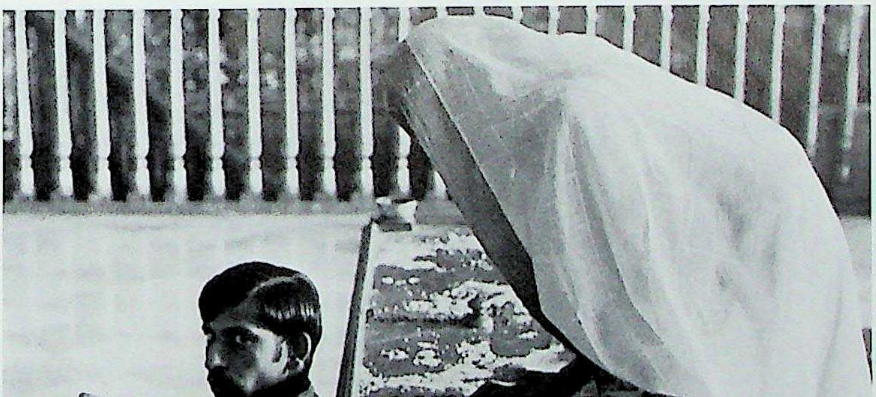
b) Votiv column



c) The *mānastambha*

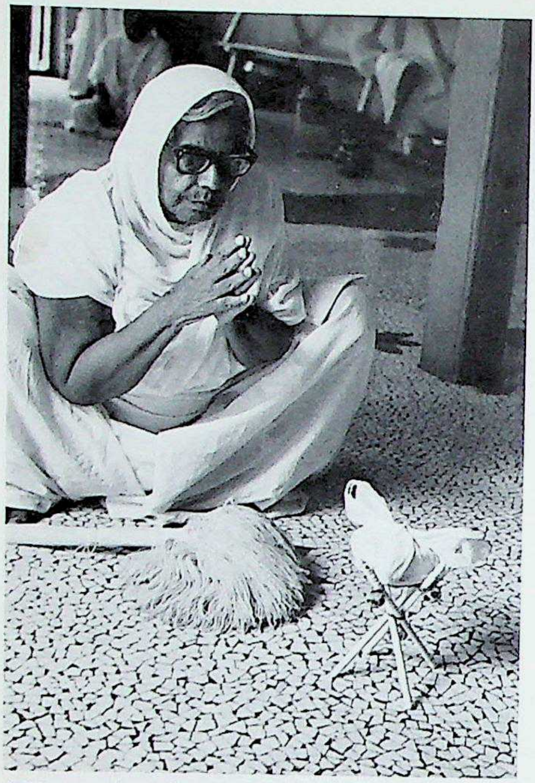


a) The *āyāgapaṭa* or votive tablet

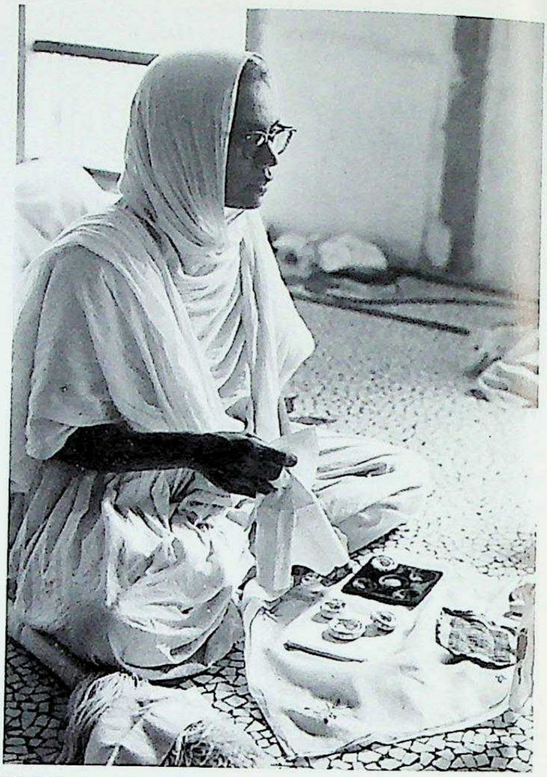


b) A table of offerings (Śvetāmbara)

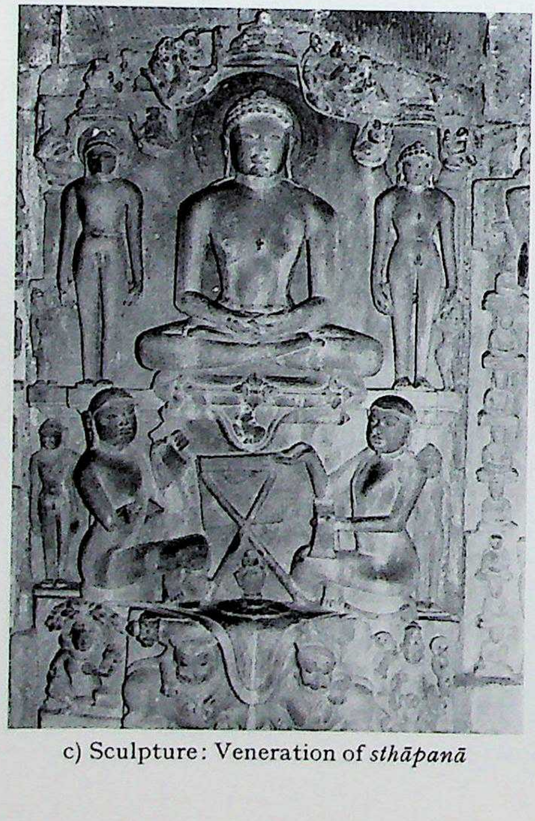
Plate XVI *Objects of meditation: The bookstand*



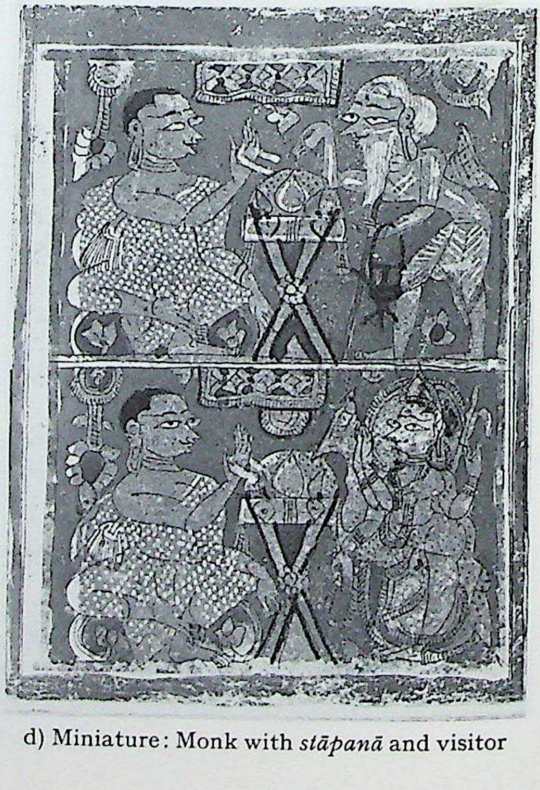
a) Veneration of the *sthāpanā* (Śvetāmbara nun)



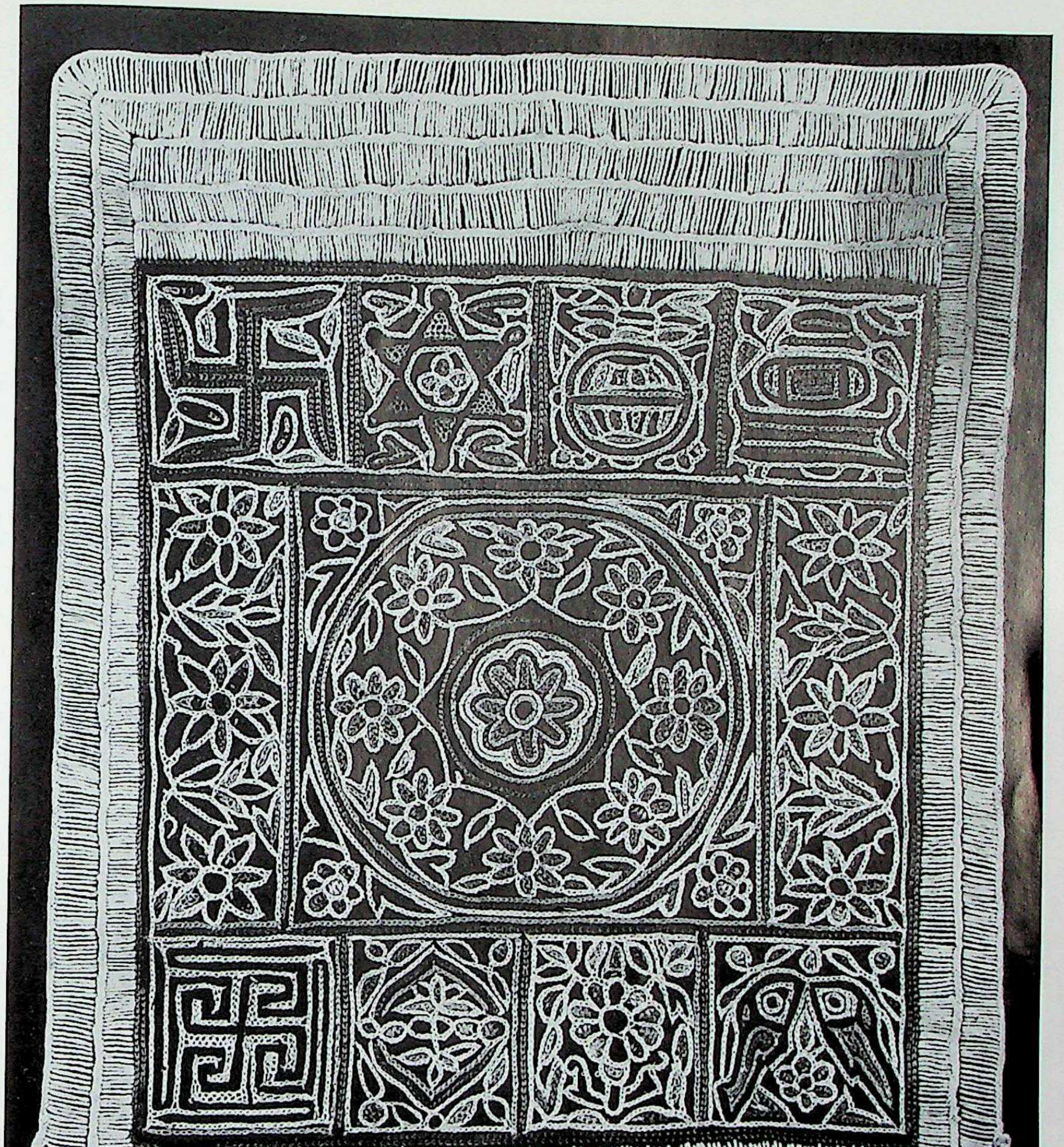
b) Wiping the *sthāpanā* objects (Śvetāmbara nun)



c) Sculpture: Veneration of *sthāpanā*



d) Miniature: Monk with *stāpanā* and visitor



Embroidery : Wrapper of a monk's broom

Plate XVIII Objects of installation: The auspicious marks

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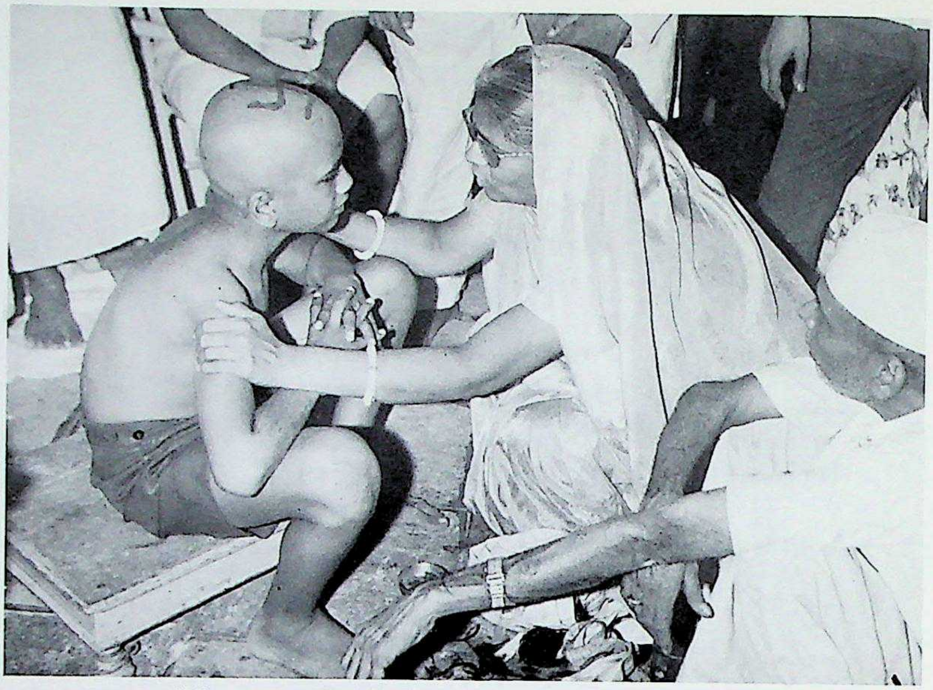
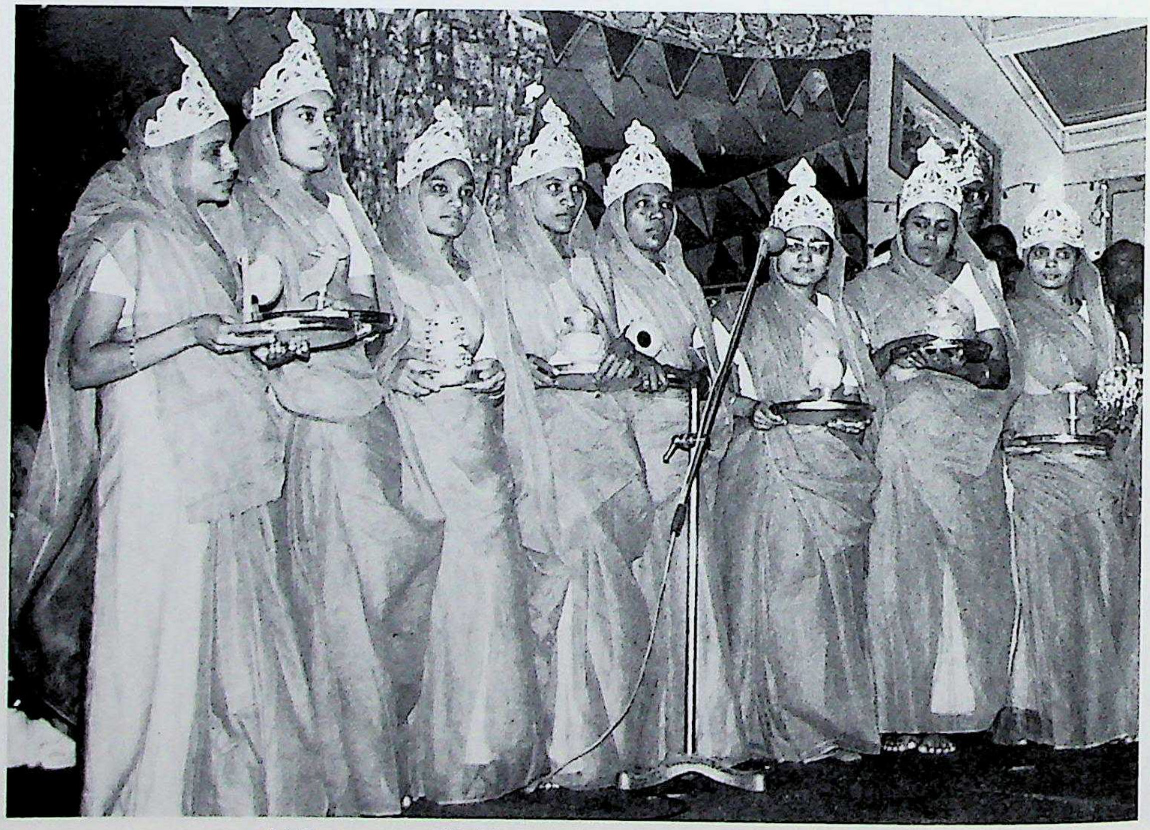
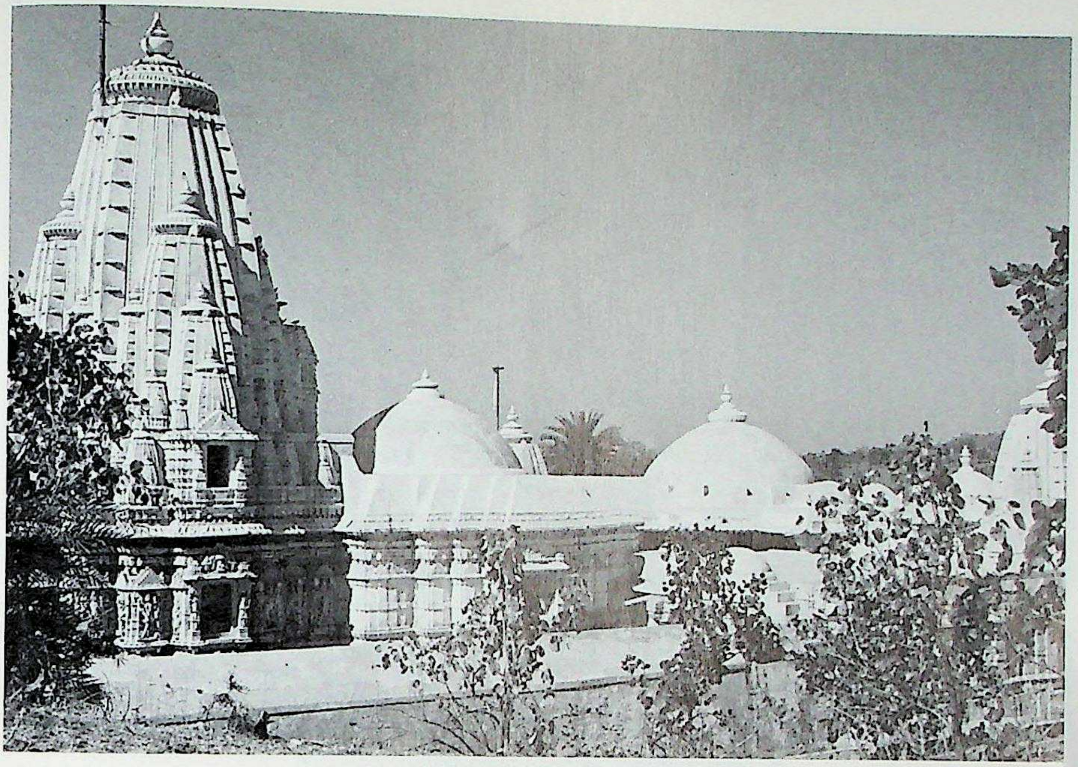


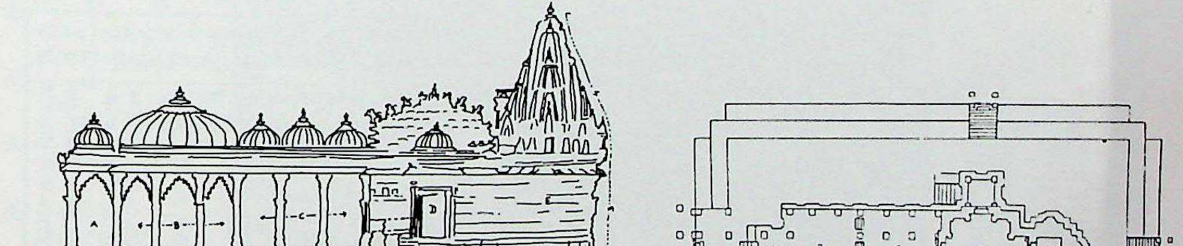
a) Ceremony of initiation into monkhood: The *svastika*



b) Ceremony of idol installation: The use of *aṣṭamaṅgala*

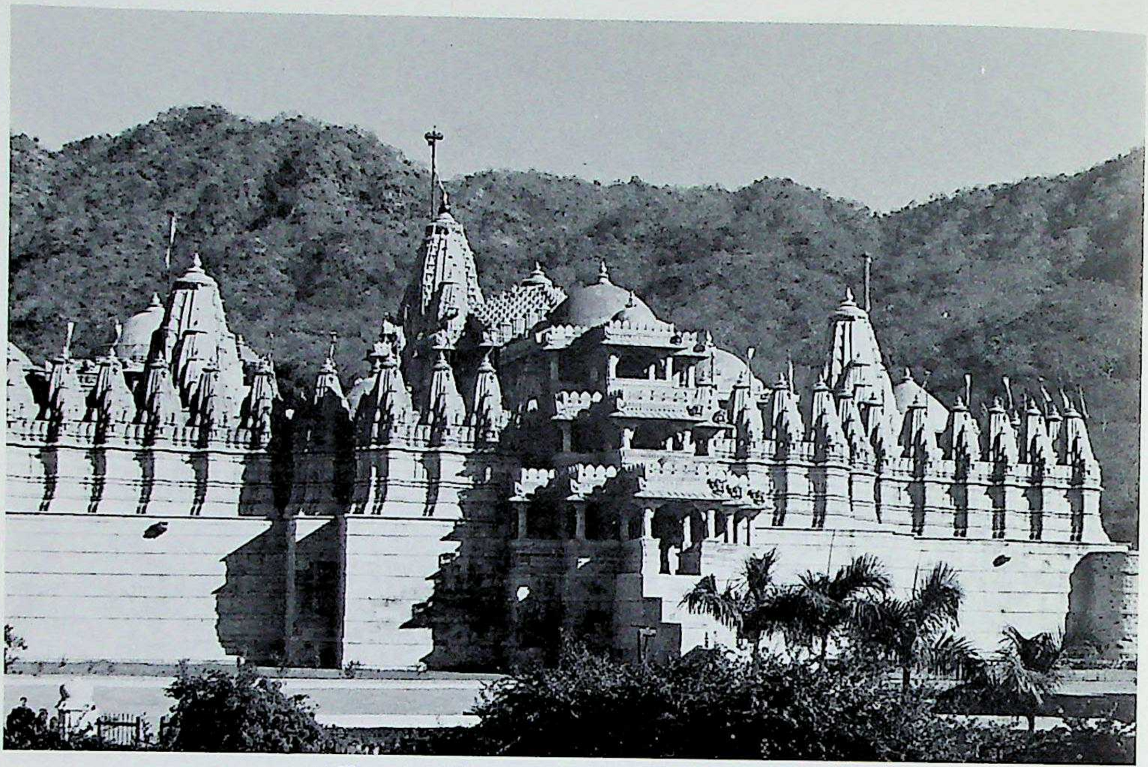


a) Temple: An elevation

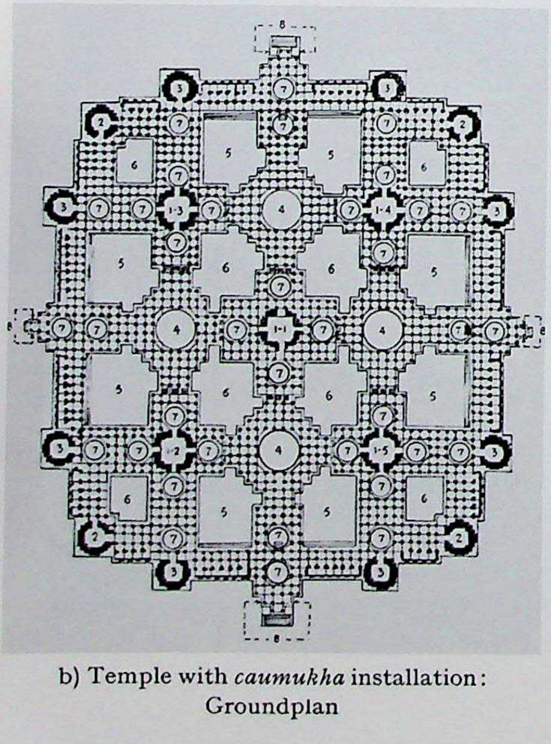


b) and c) Elevation and ground plan
1: lower base, 2: plinth, 3: outer wall, 4: spire
A: entrance pavilion, B: open *maṇḍapa* (hall), C: intermediate *maṇḍapa* (hall),
D: closed *maṇḍapa* (hall), E: sanctum

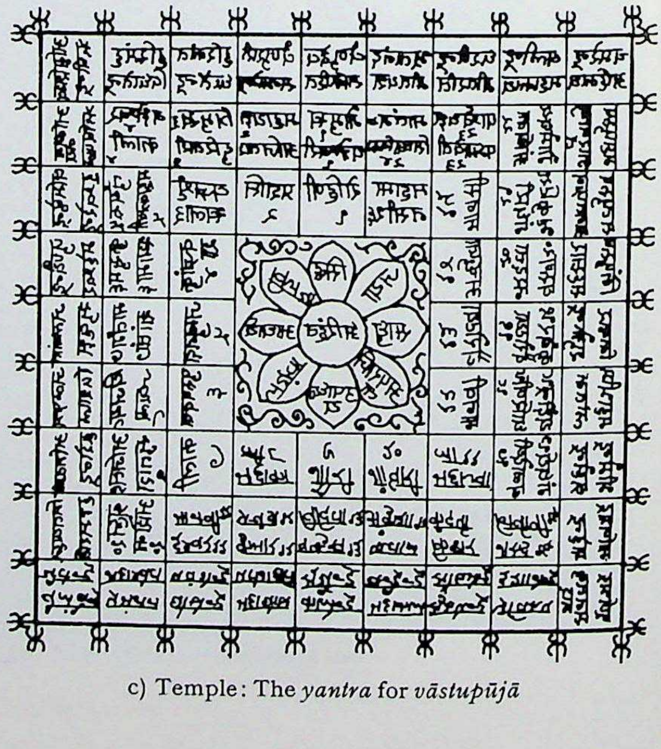
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



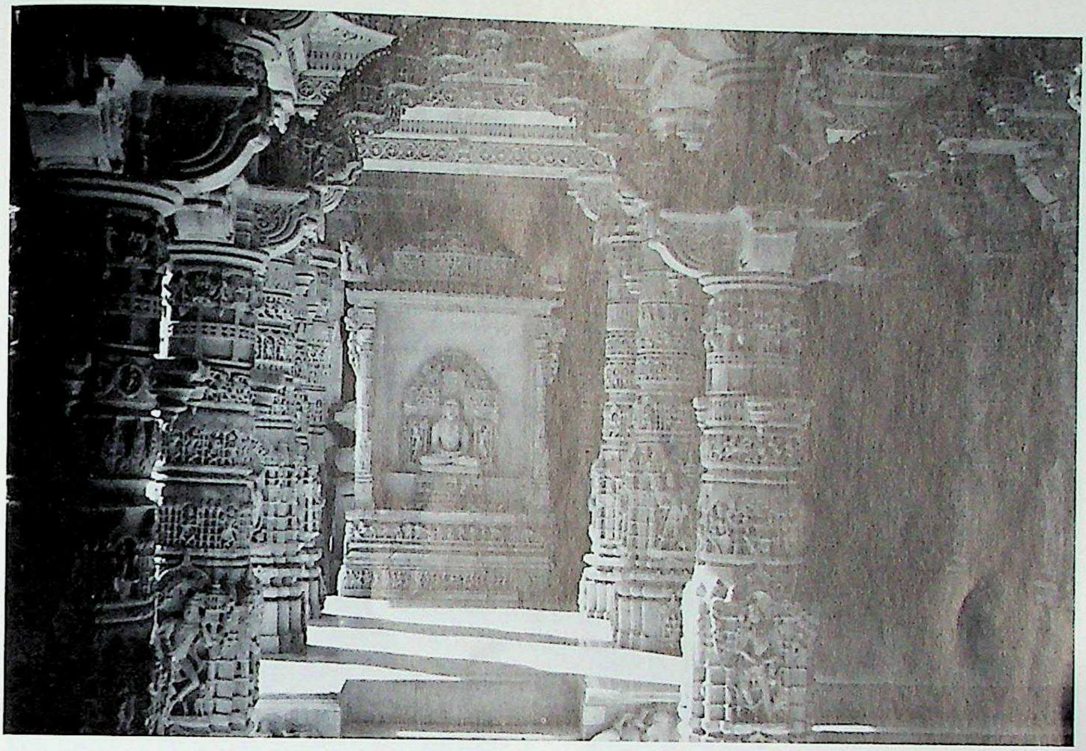
a) Temple with *caumukha* installation: Exterior



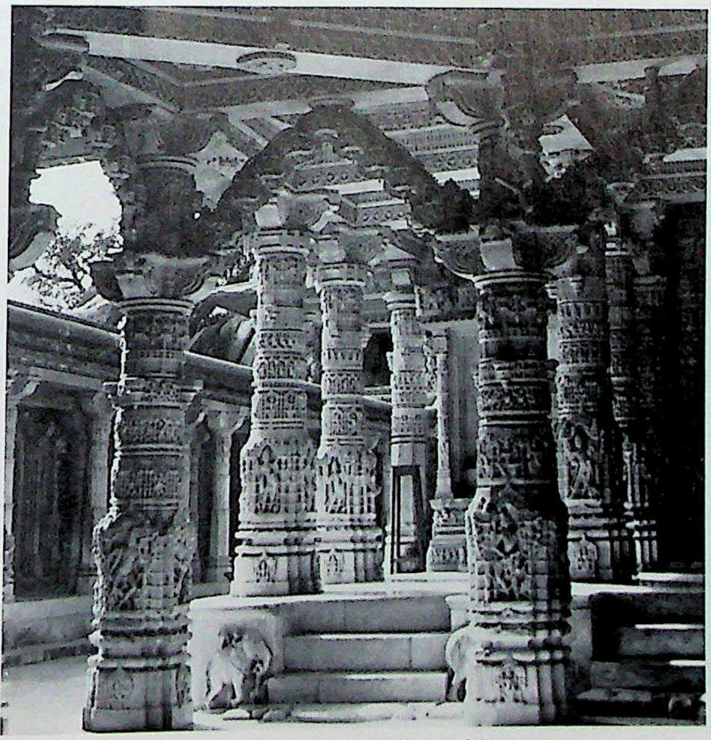
b) Temple with *caumukha* installation: Groundplan



c) Temple: The *yantra* for *vāstupūjā*



a



a) and b) Temple: Interior architecture
(Vimala temple, Mt.Abu, Rajasthan)

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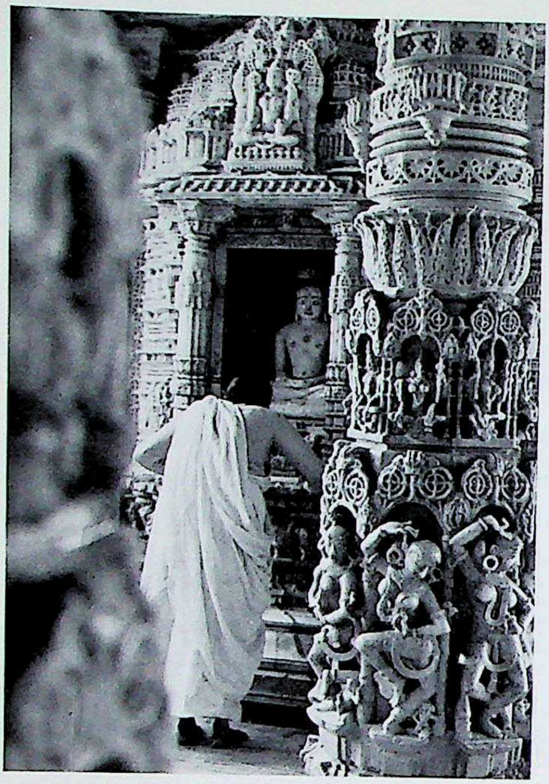
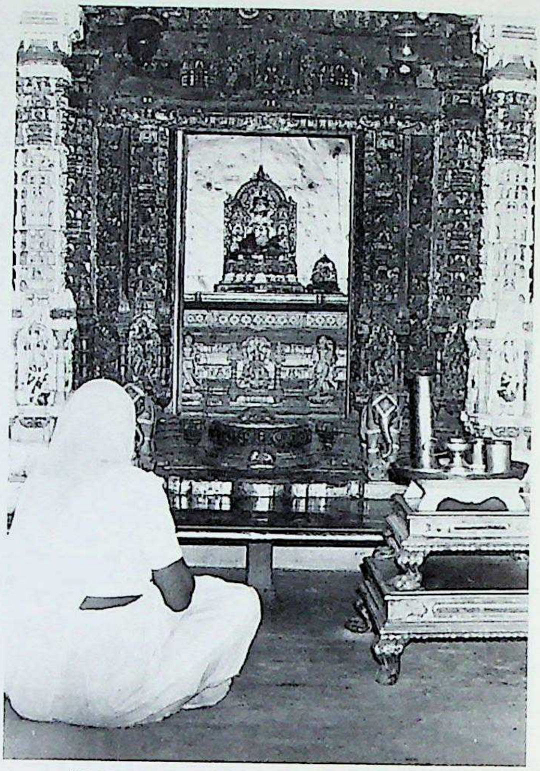
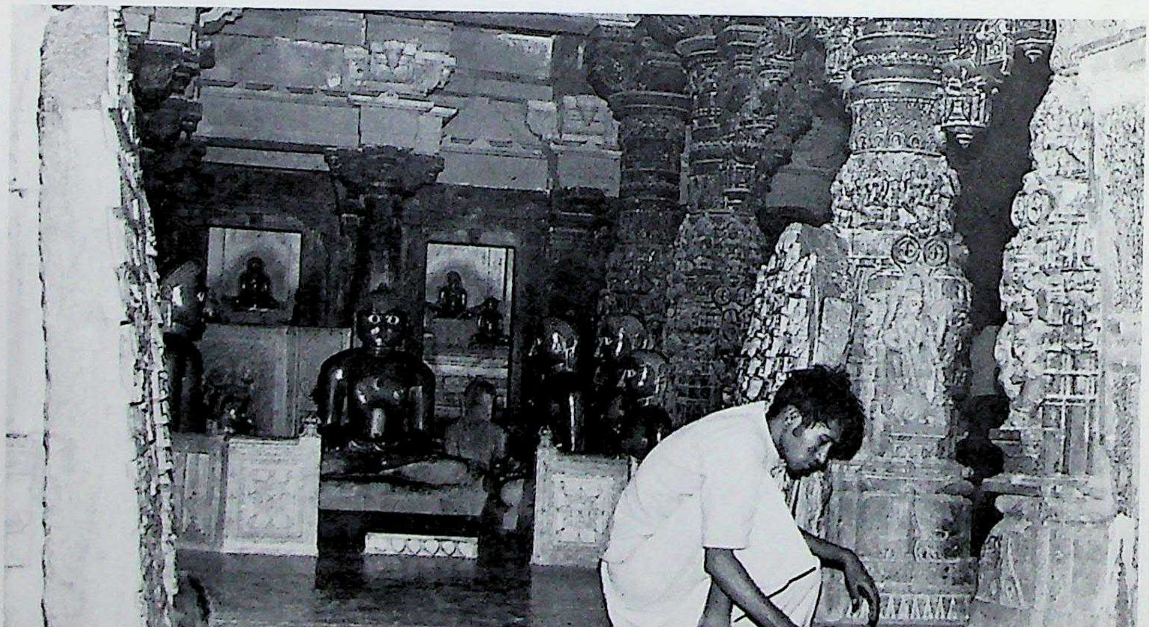


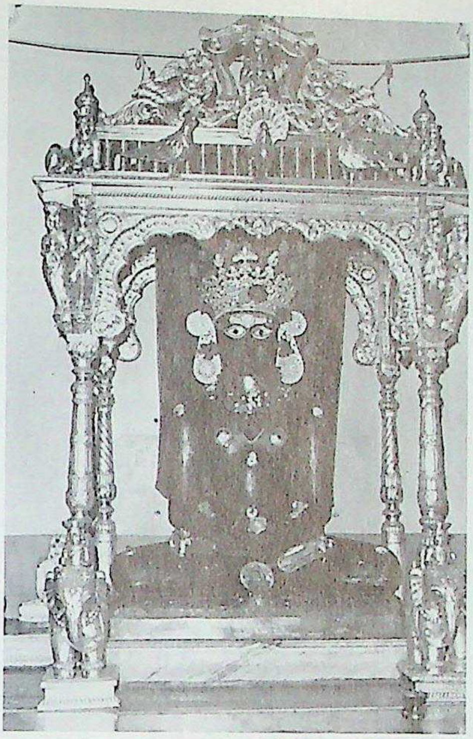
a) Temple: Worship on pilgrimage



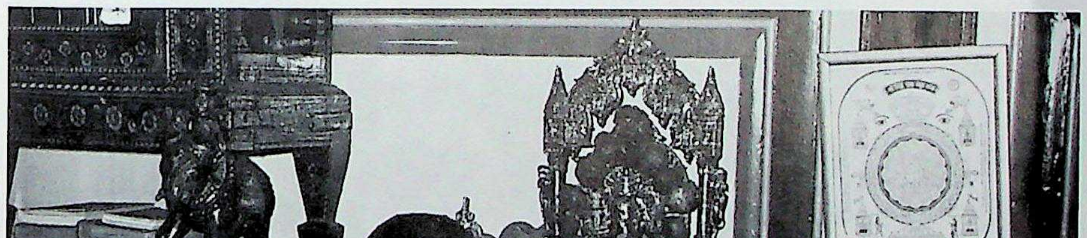
b) Temple: Daily worship by a lady



c) Temple: Preparations for daily rite



a) Domestic shrine (Śvetāmbara)



b) Domestic shrine during worship (Śvetāmbara)

Plate XXIV

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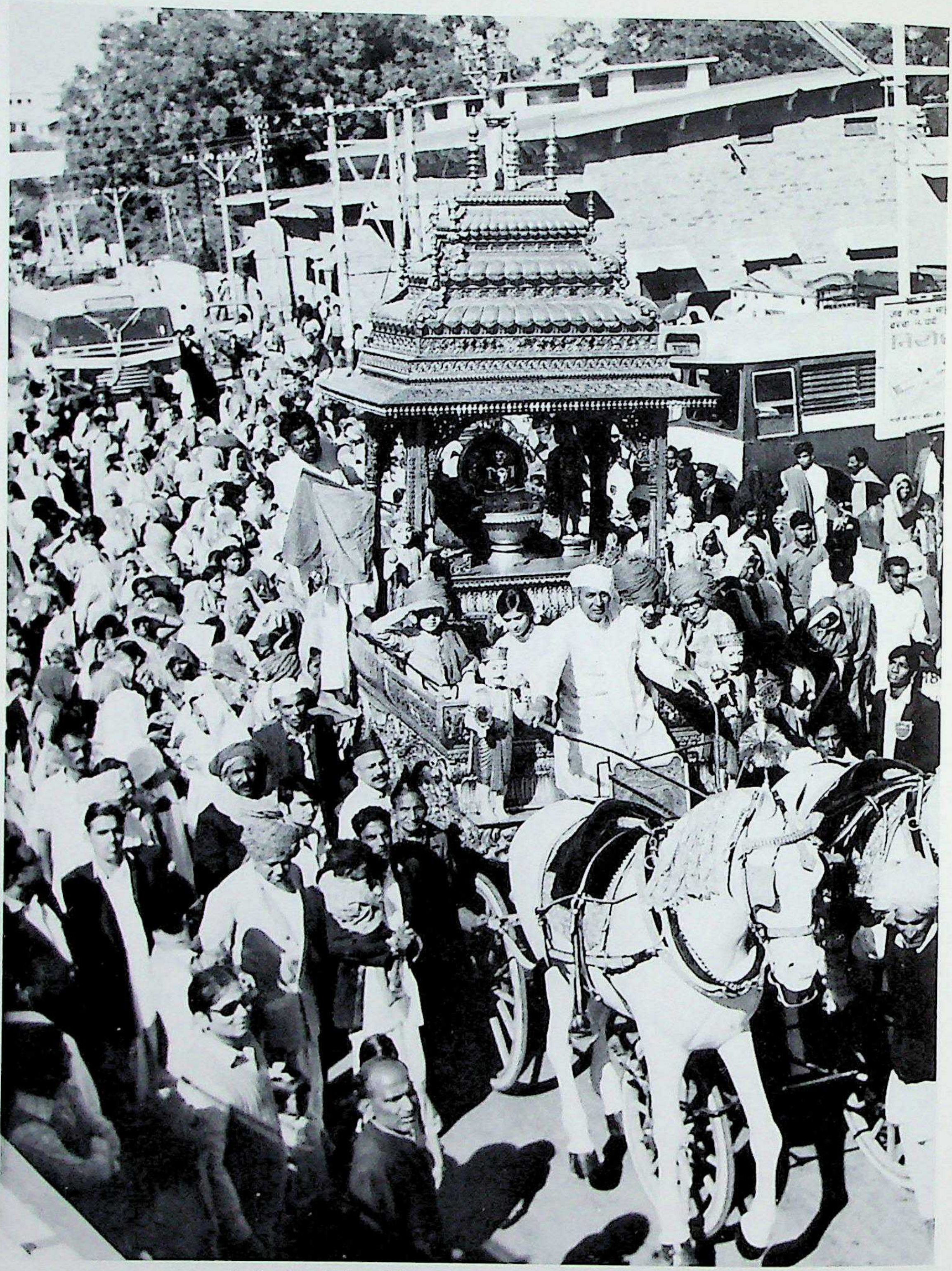
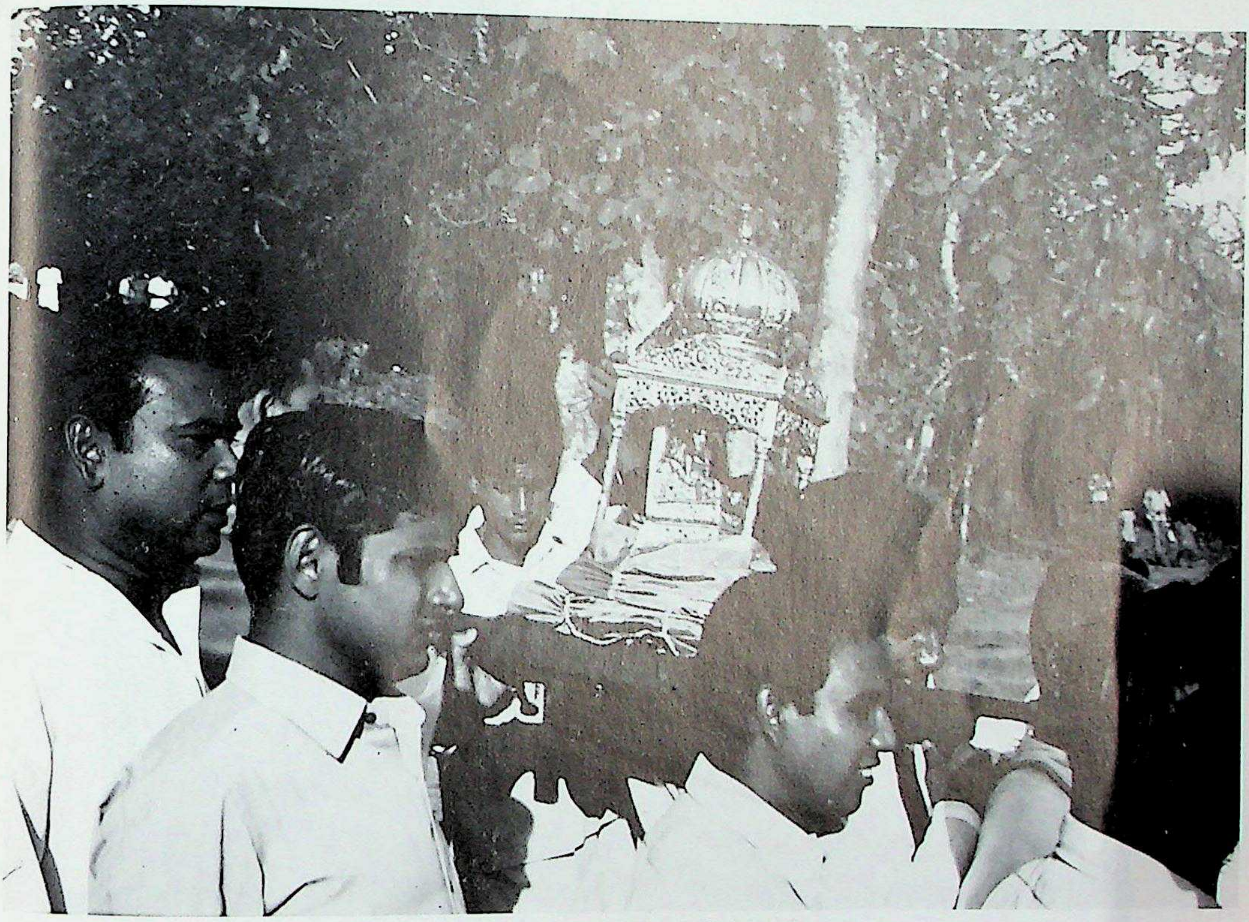
Portable shrines



A chariot shrine, Digambara procession in Rajasthan



Procession shrine in Orissa

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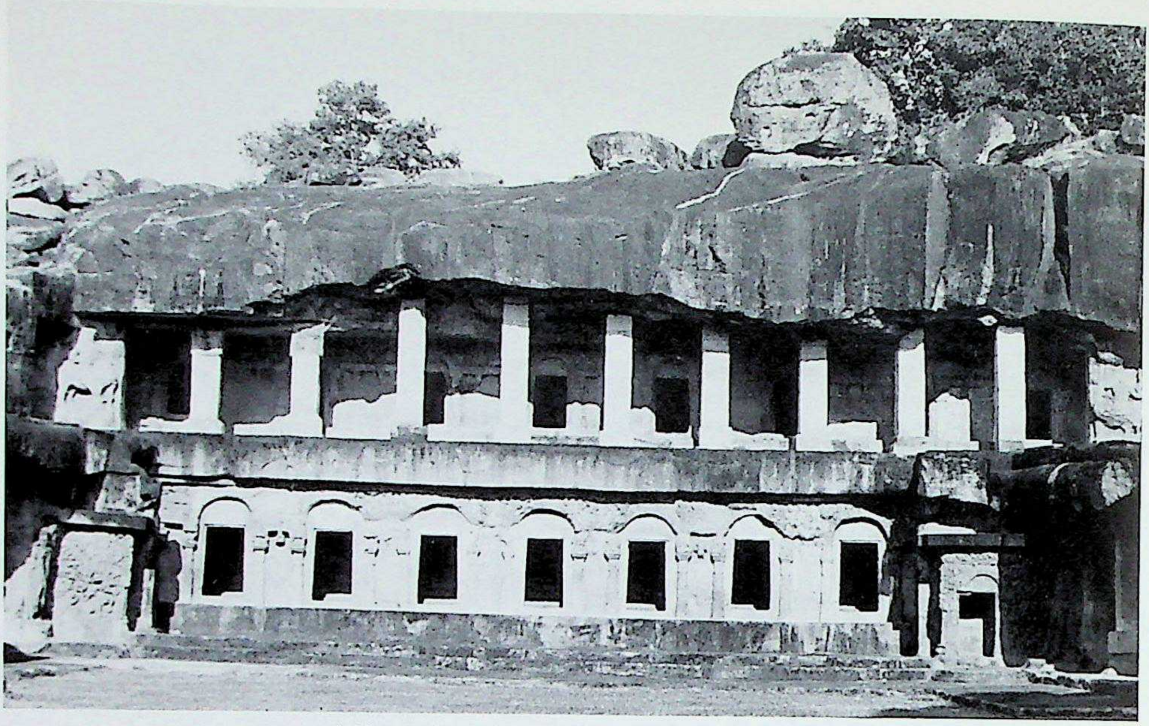
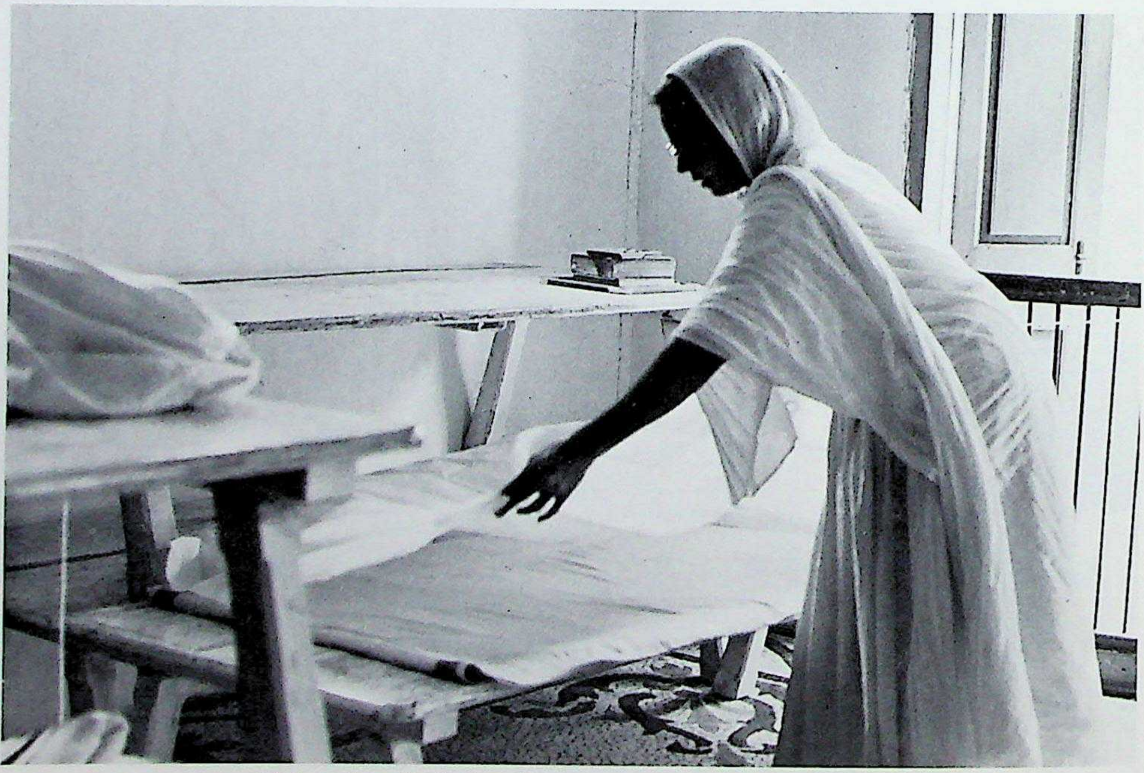
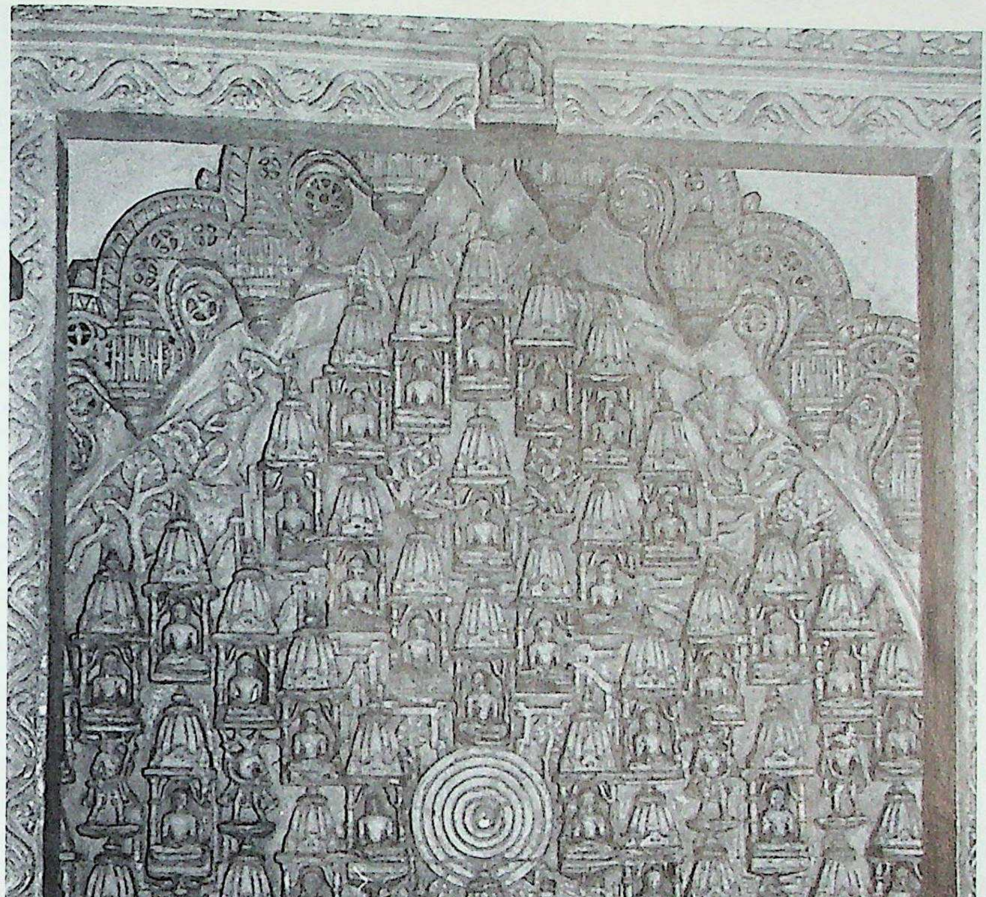


a) Monastic rock cut cells at Udayagiri, Orissa



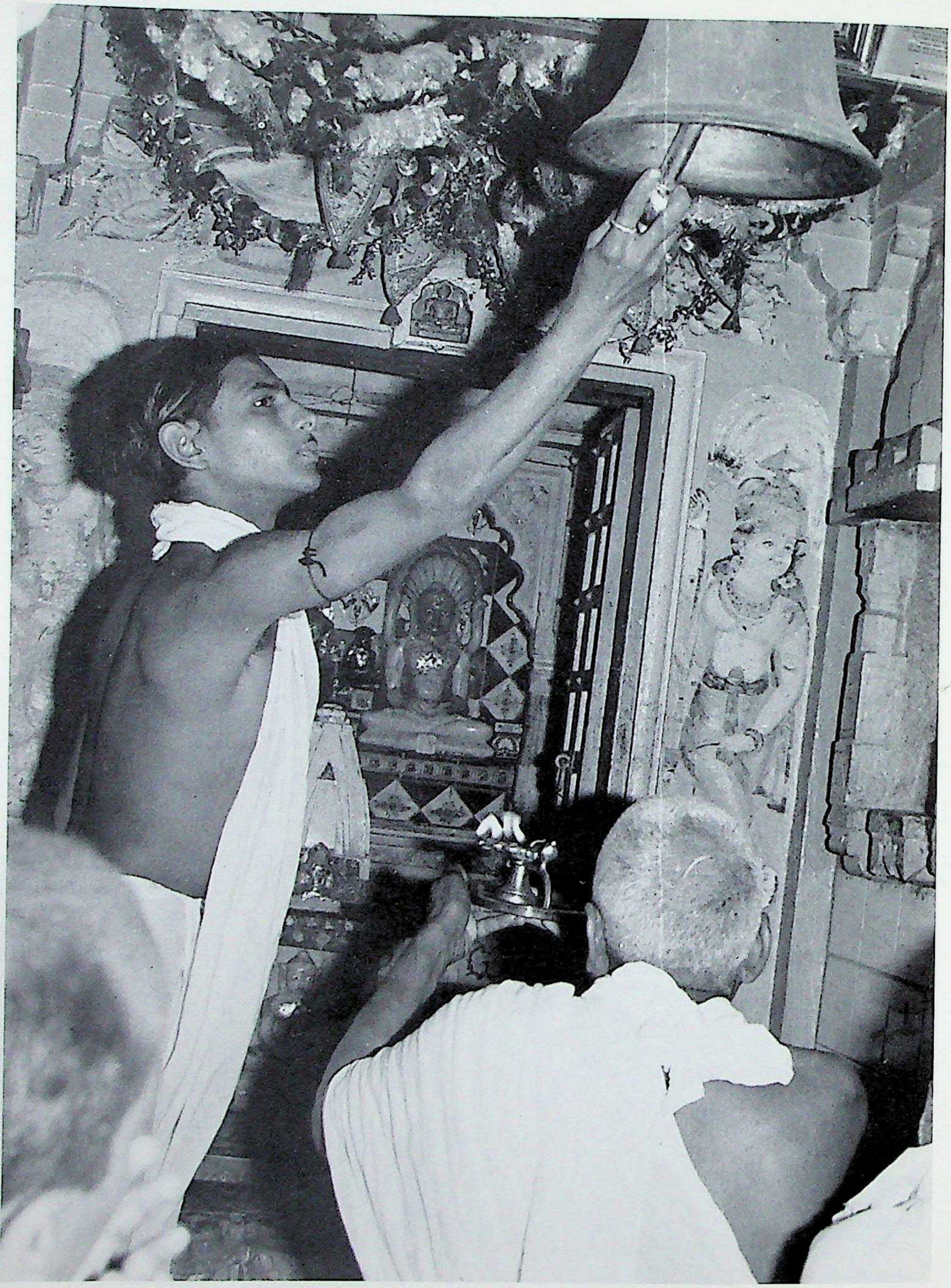
b) Interior of a Svetambara monastery for nuns, Gujarat



Stone plaque: The 52 temples

Plate XXVIII

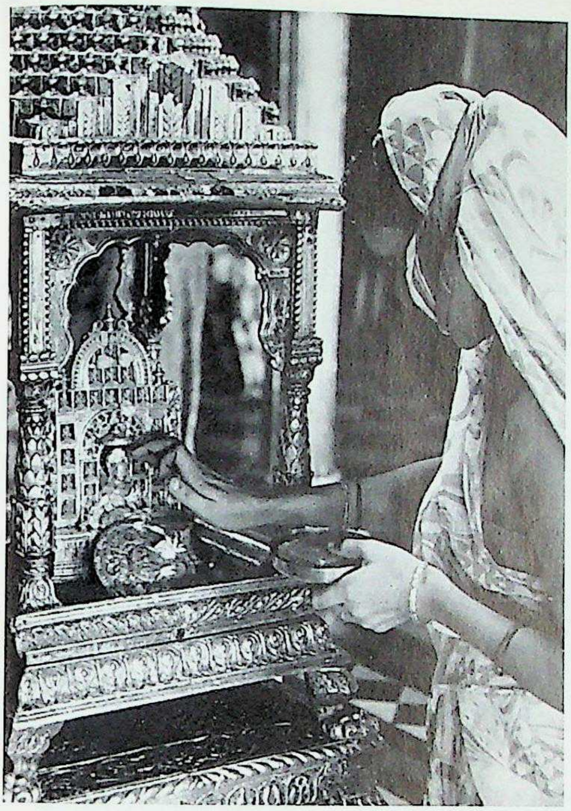
Daily ritual in a temple



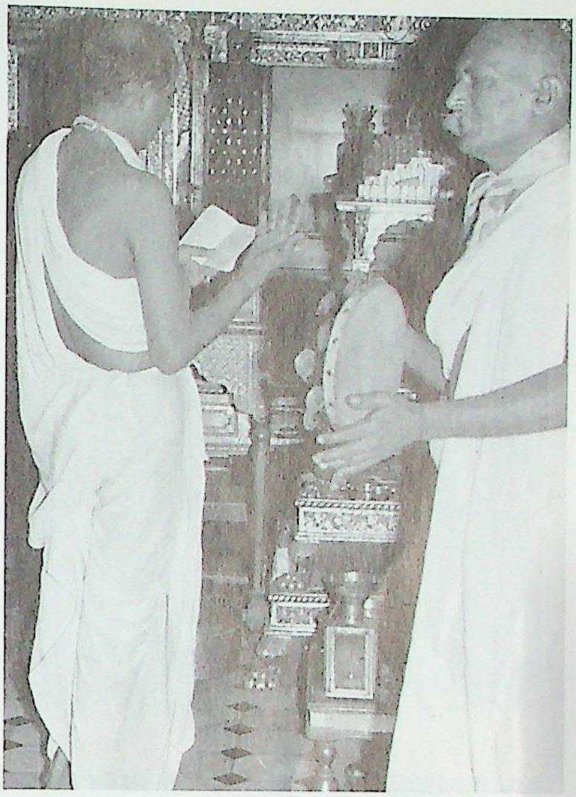
Evening prayer with bells and lamps (Śvetāmbara)

Daily rituals in a temple

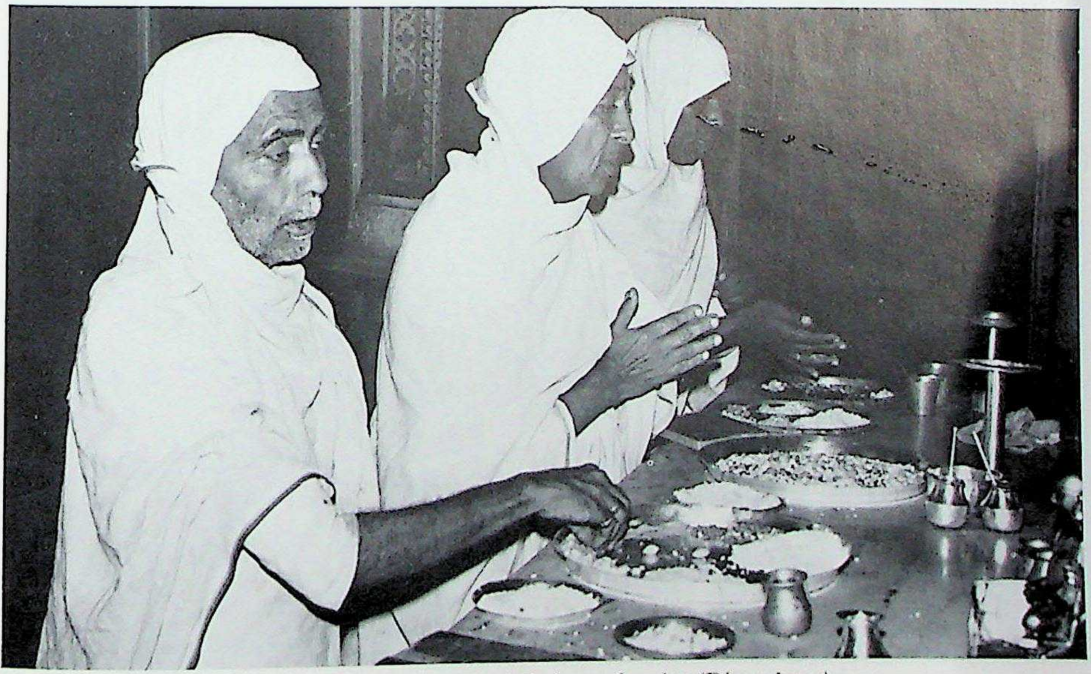
Plate XXIX



a) Morning rites: Tendance with sandel paste (Śvetāmbara)



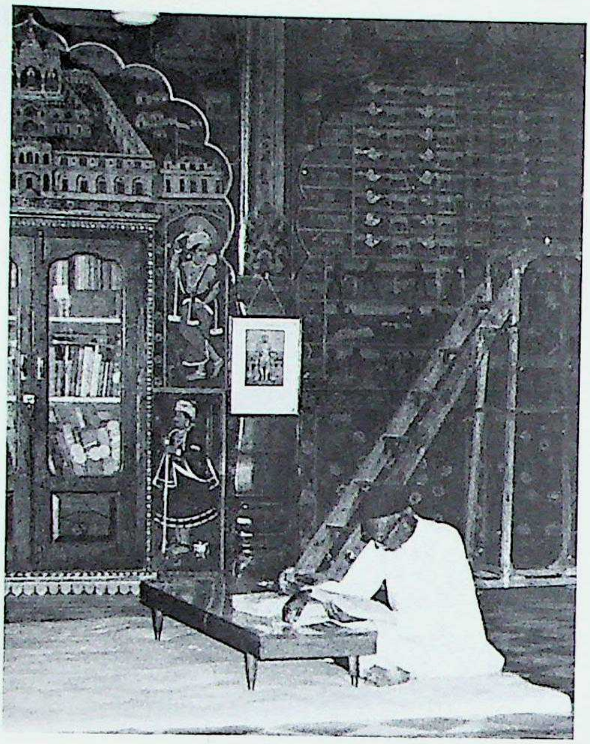
b) Morning rites: Hymns of praise (Śvetāmbara)



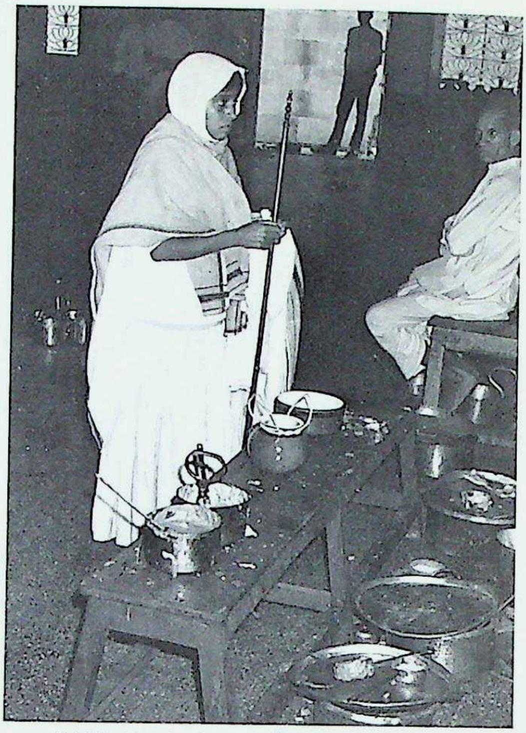
c) Morning ceremony: Offerings of grains (Digambara)

Plate XXX

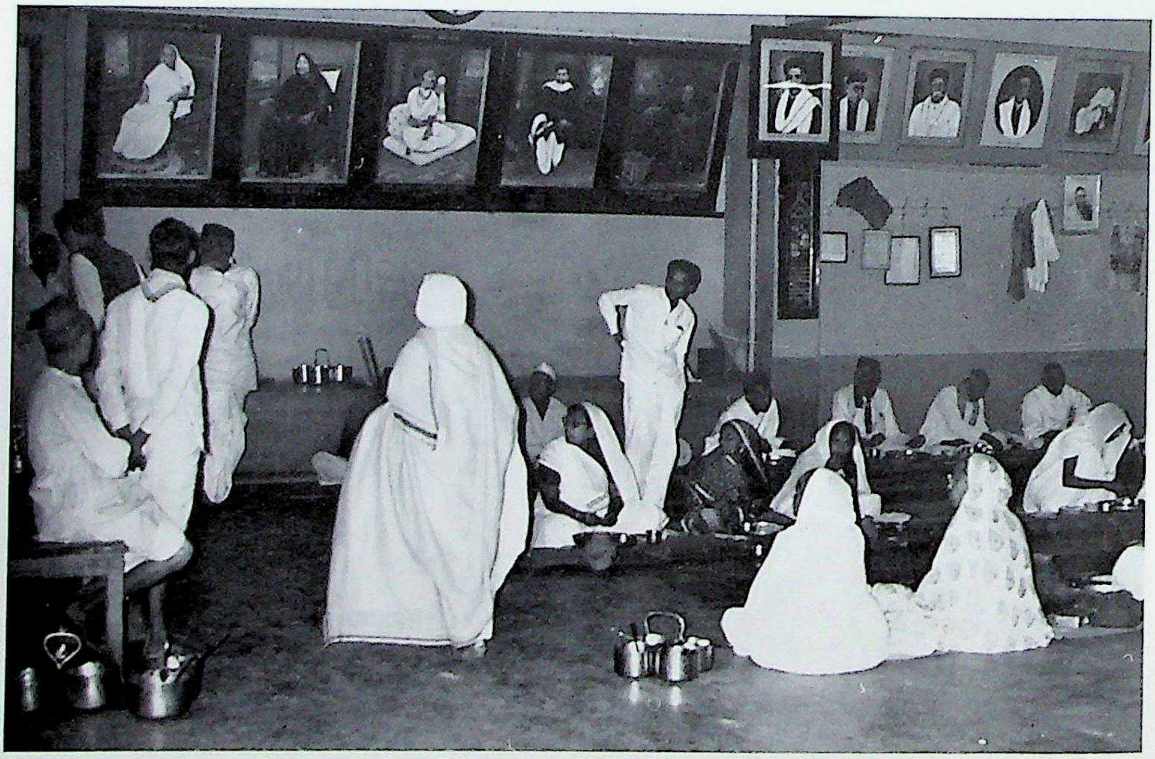
Institutions connected with the temple



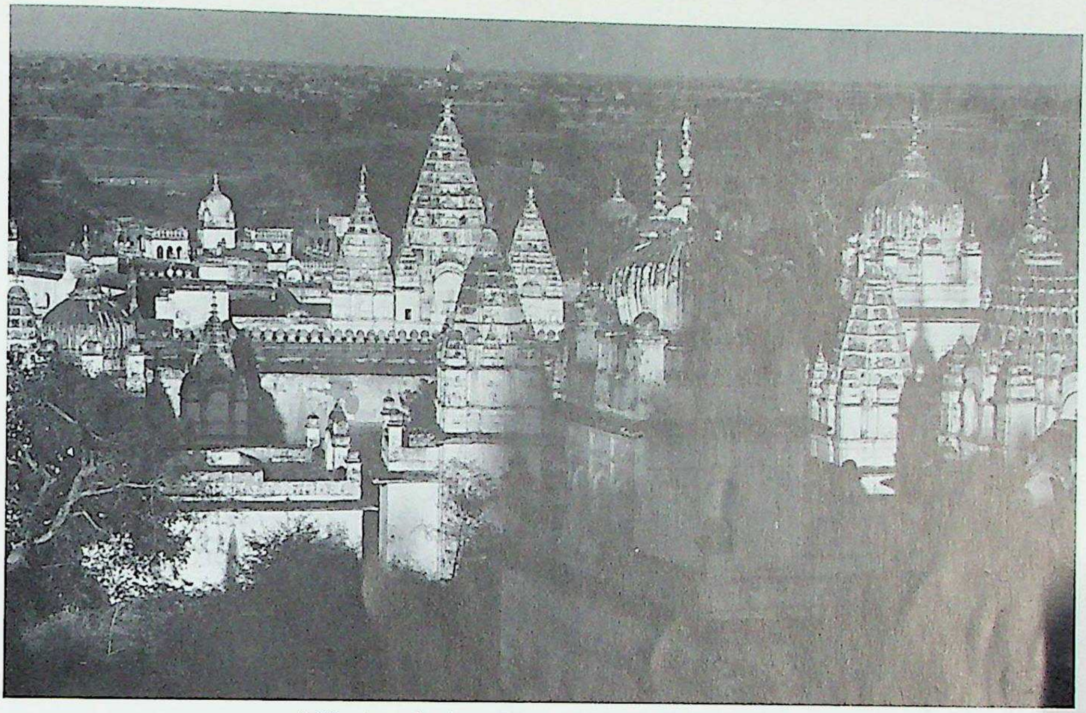
a) Temple library



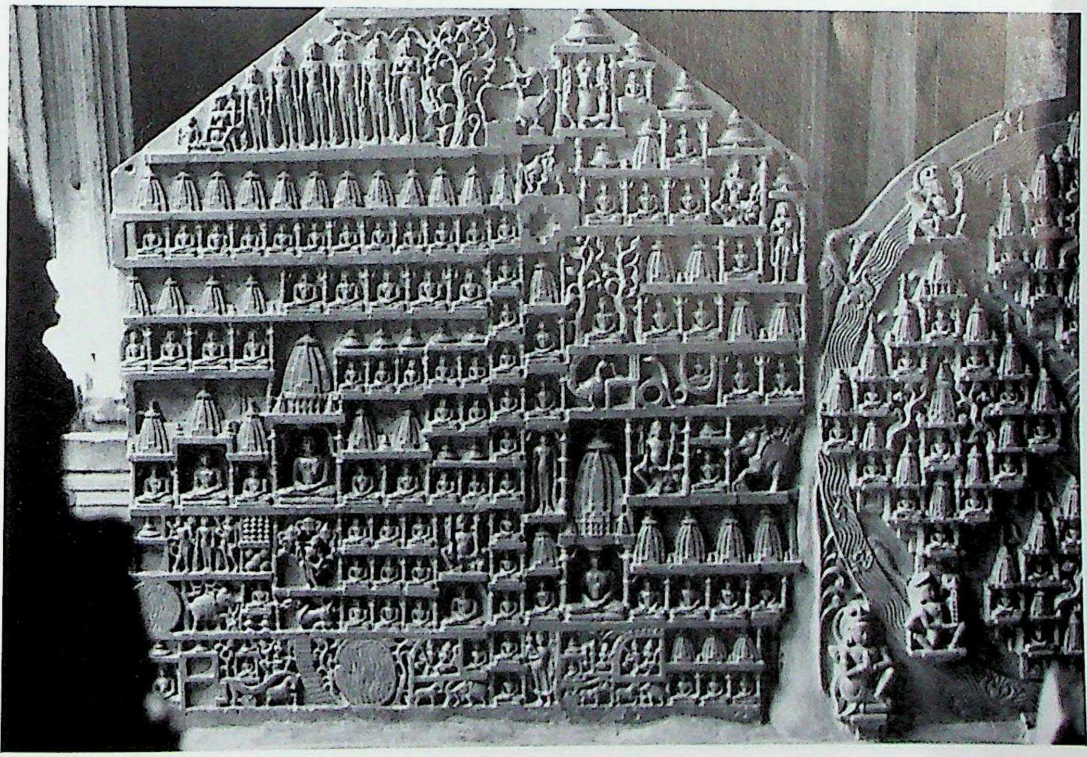
b) Eating hall with Śvetāmbara nun



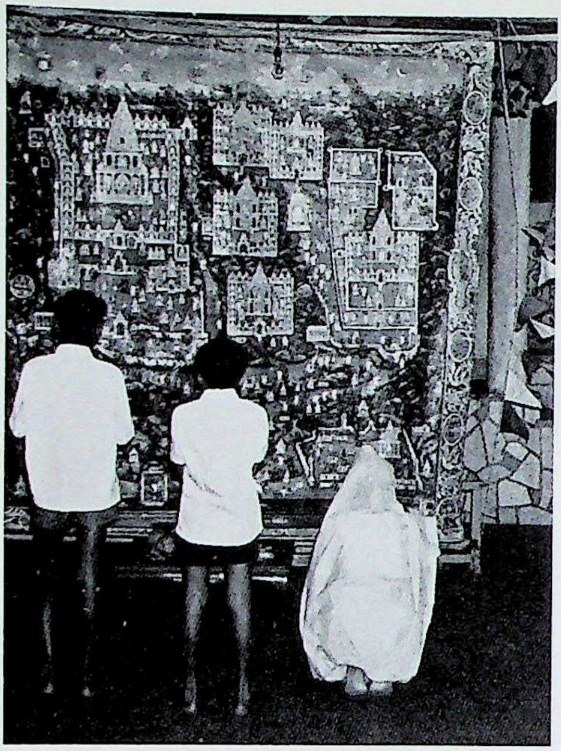
c) Eating hall at a Śvetāmbara temple in Ahmedabad, Gujarat



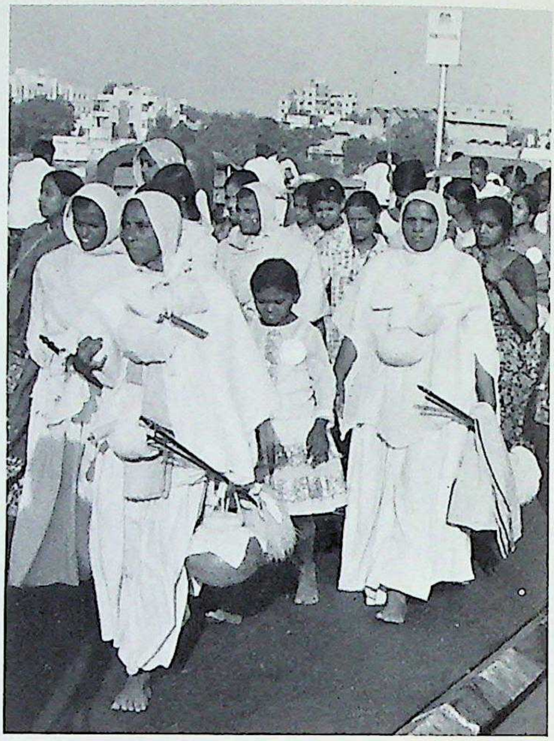
a) The temple city of Sonagiri in Madhya Pradesh



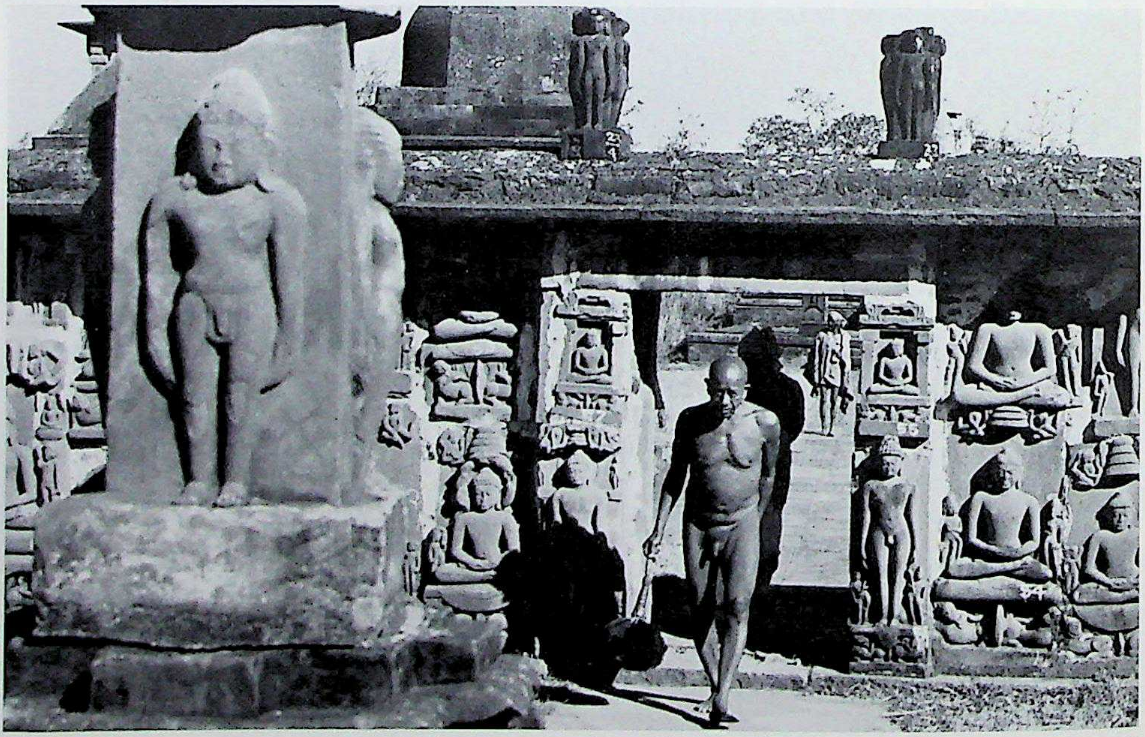
b) Relief carving: Temple cities



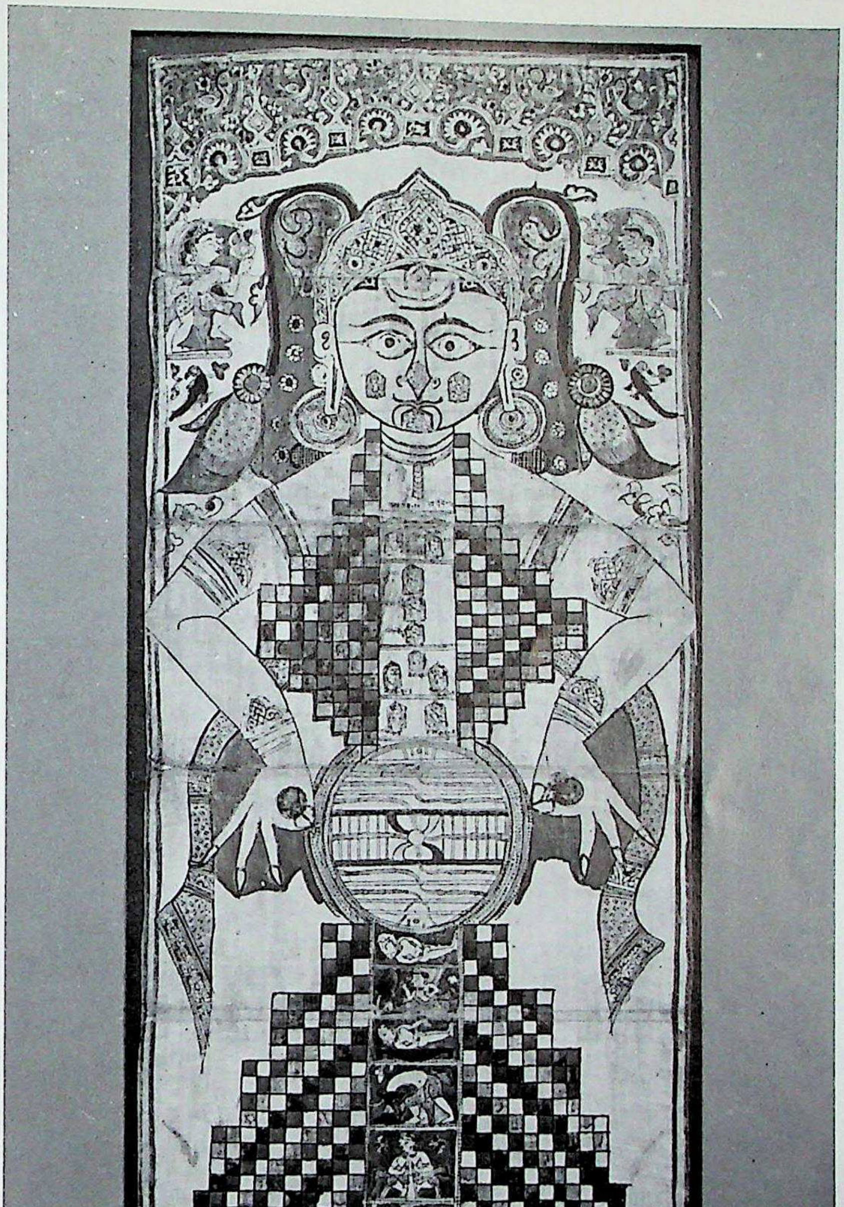
a) Homage to a painting of a temple city



b) Pilgrims in procession



c) Digambara monk on pilgrimage



Painting : The universe in the shape of a man

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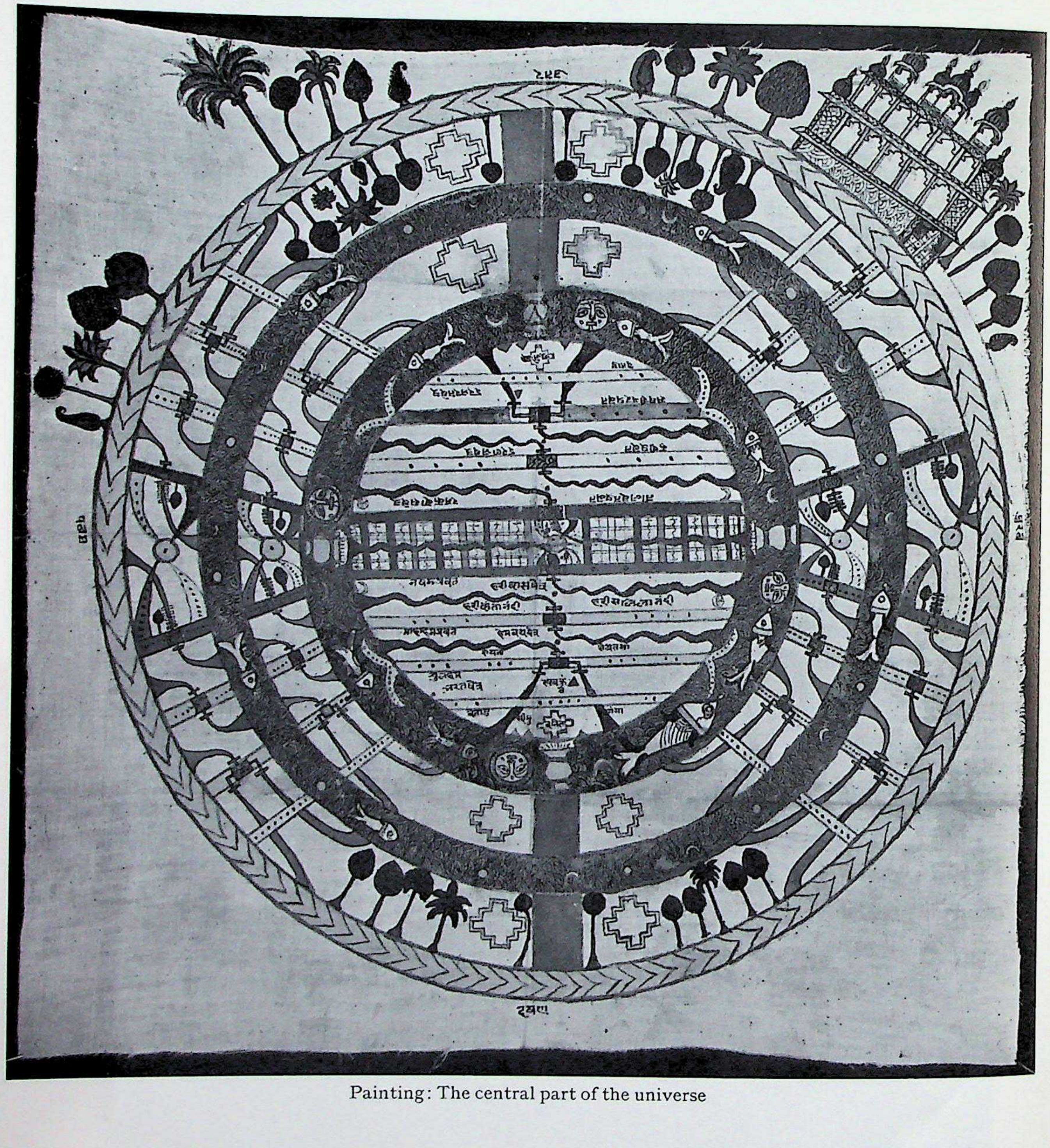
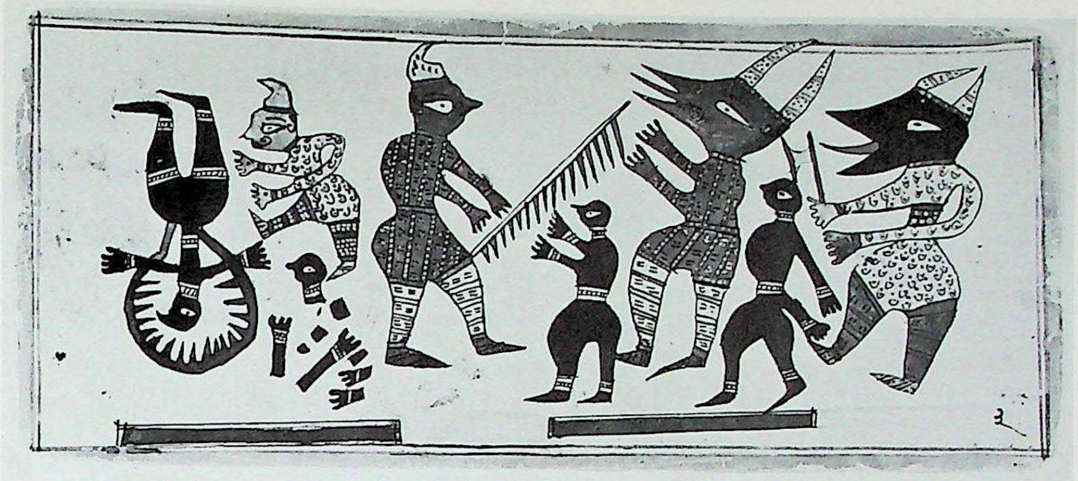
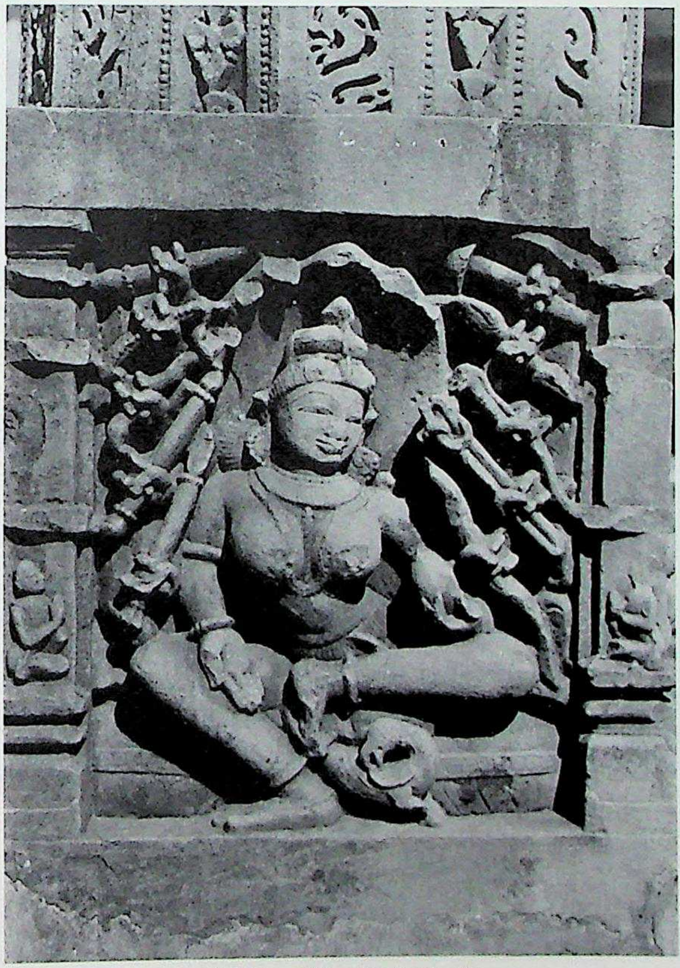


Painting: The central part of the universe



a) Painting: The tortures of hell



b) The goddess Padmāvatī

Plate XXXVI

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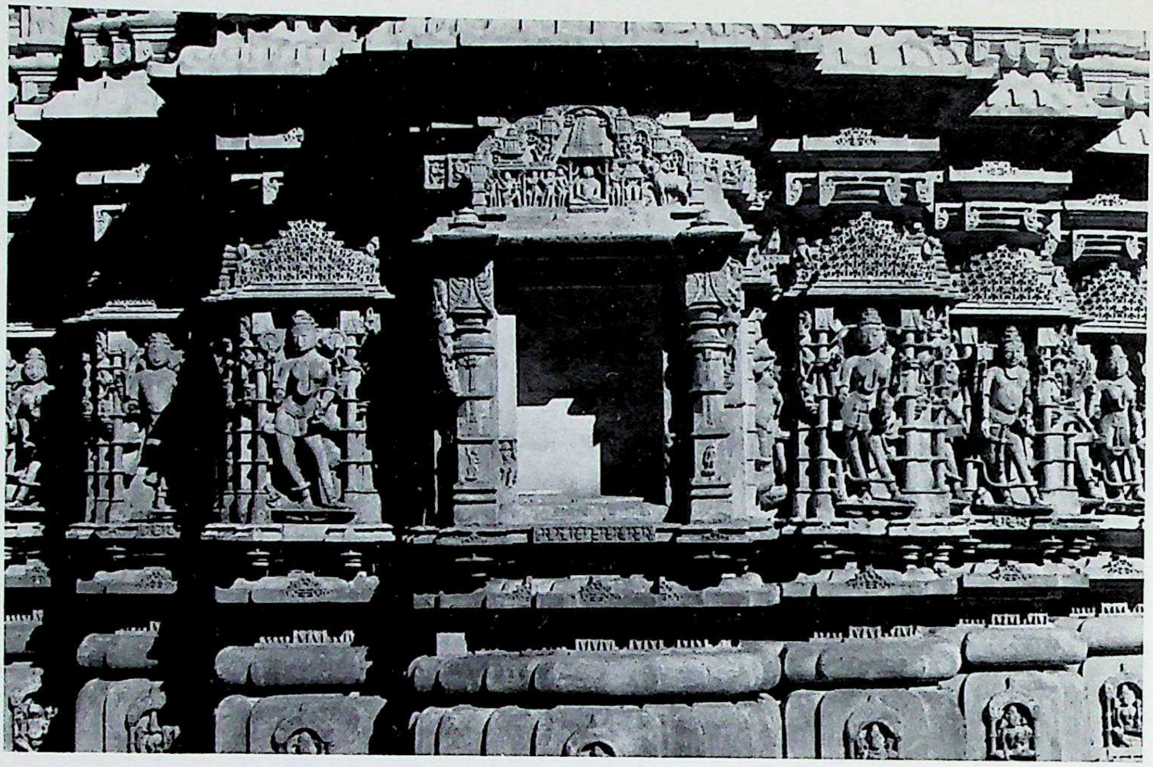
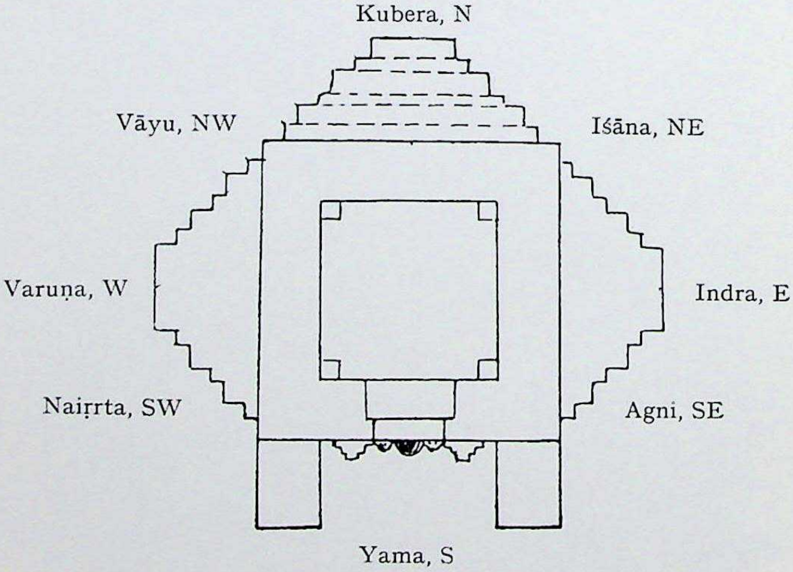
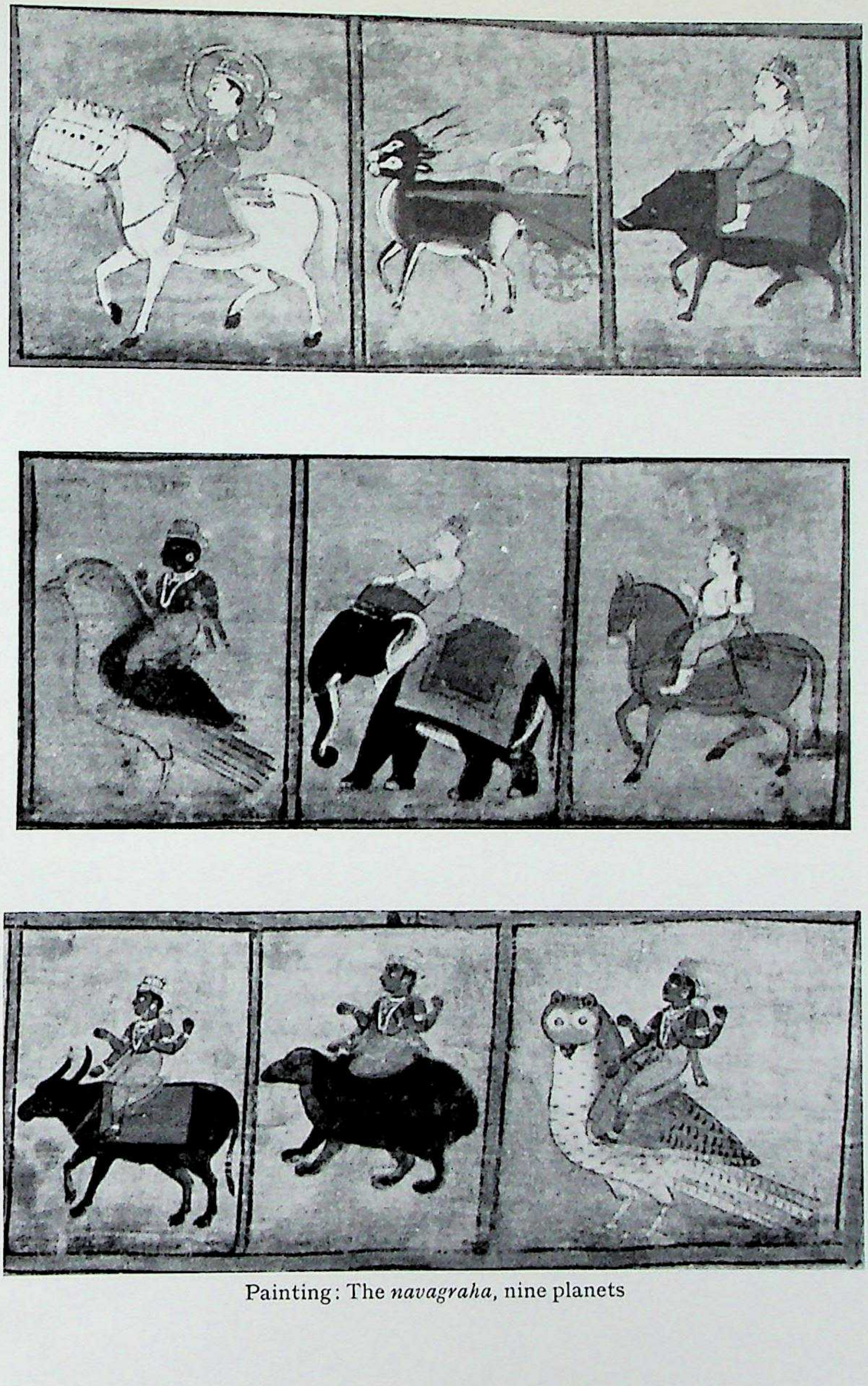


a) Outer wall of a temple: The representation of *dikpāla*


Kubera, N
Vāyu, NW
Iśāna, NE
Varuṇa, W
Indra, E
Nairṛta, SW
Agni, SE
Yama, S

b) Plan of a temple: Location of the Lords of Directions



Painting: The *navagraha*, nine planets

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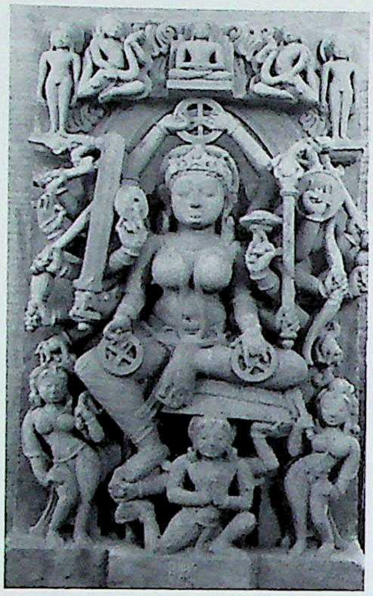
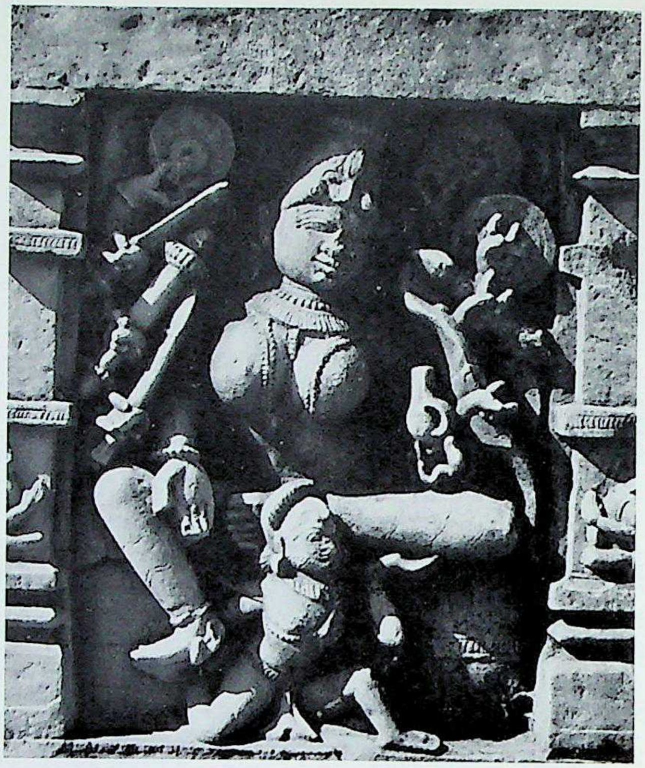
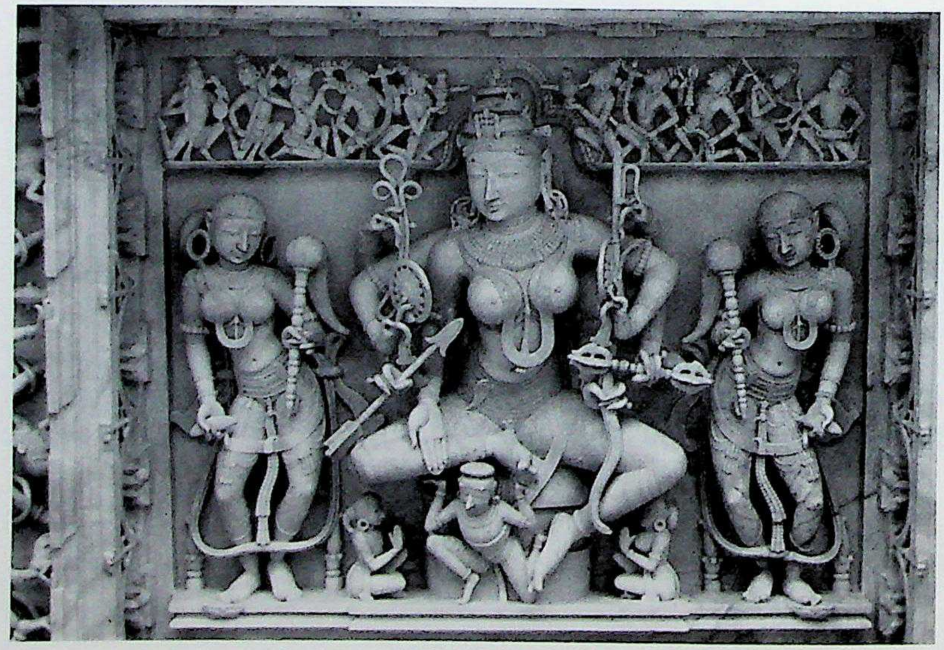


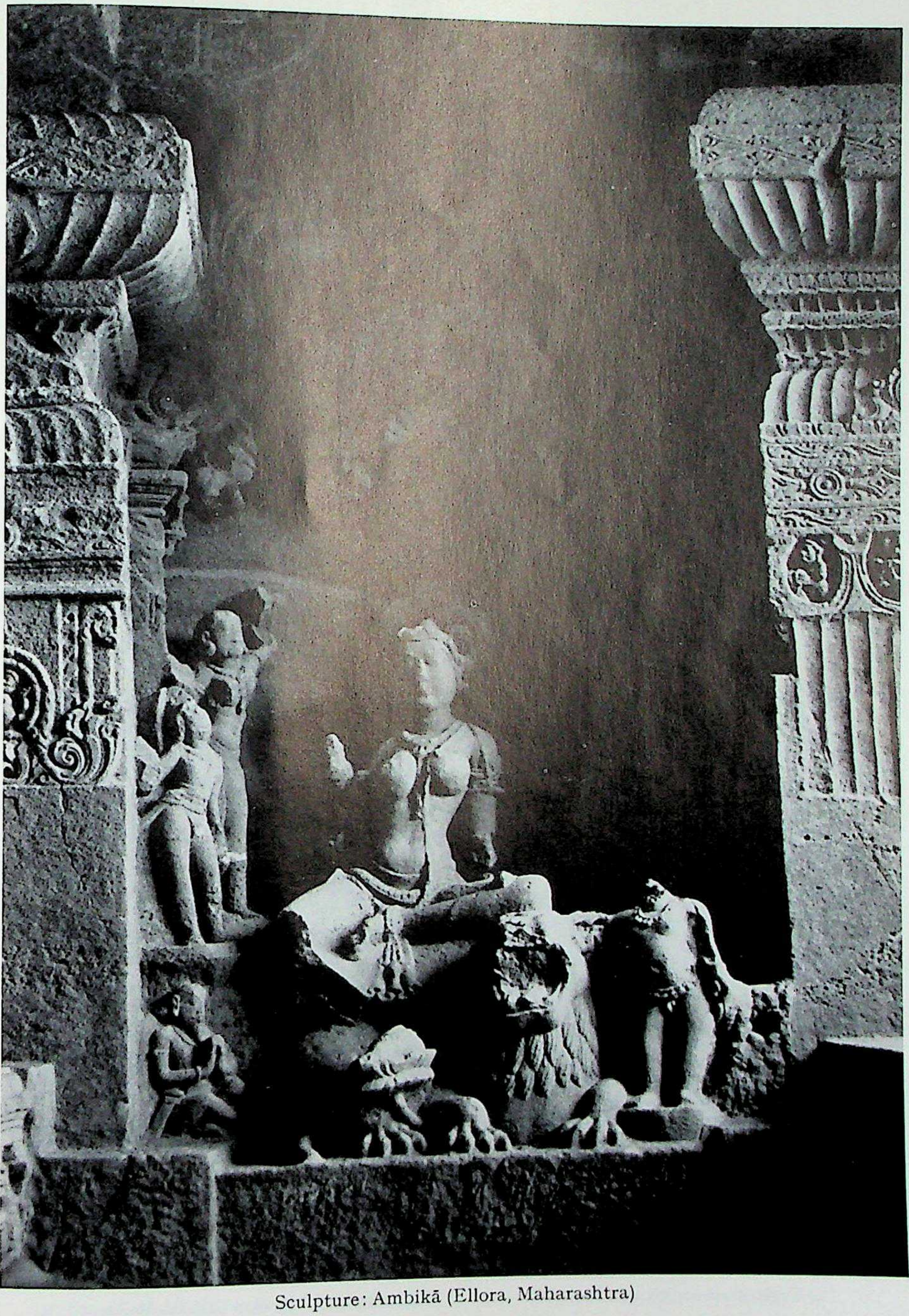
a) Sculpture: Cakreśvarī with 20 arms



b) Sculpture: Cakreśvarī with ten arms

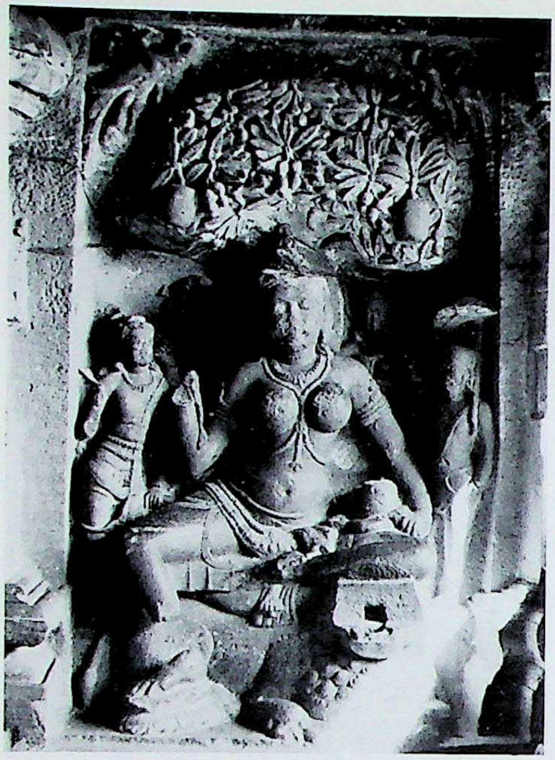


c) Sculpture: Cakreśvarī with eight arms

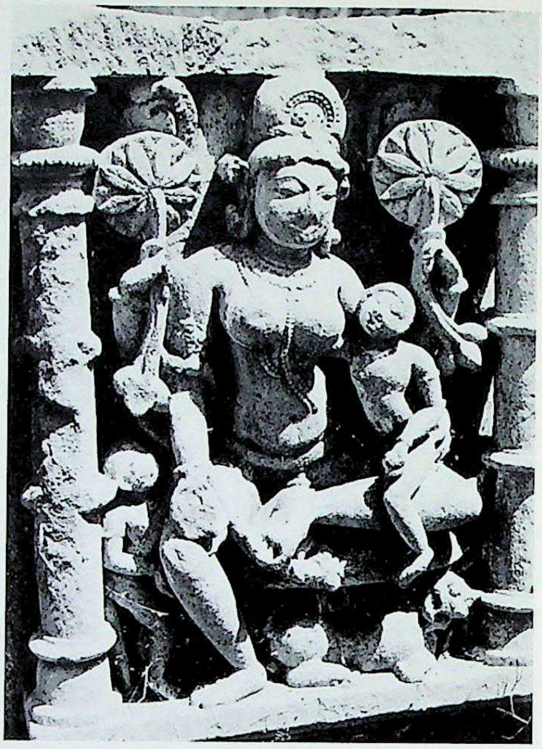


Sculpture: Ambikā (Ellora, Maharashtra)

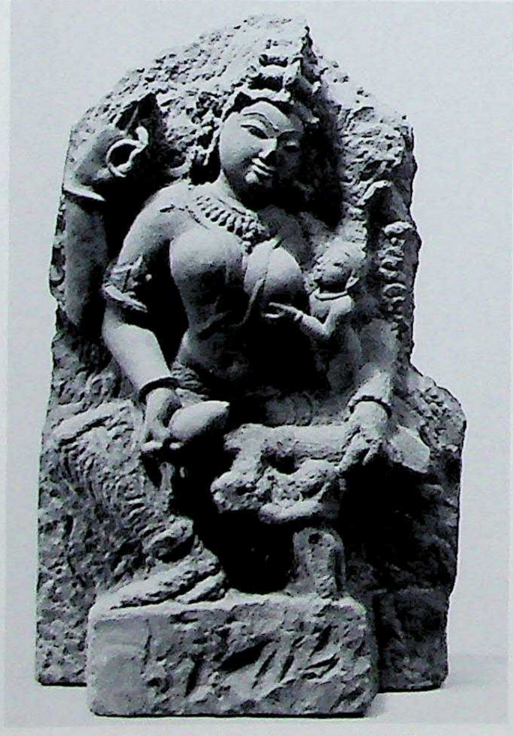
CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



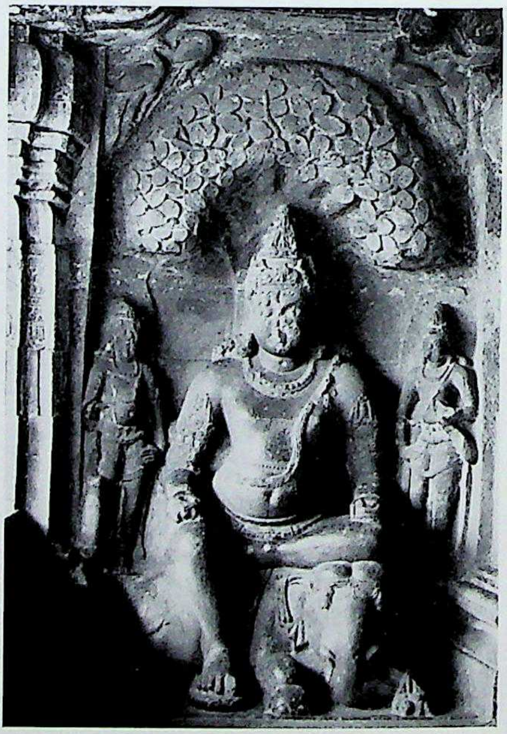
a) Sculpture: Ambikā with two arms



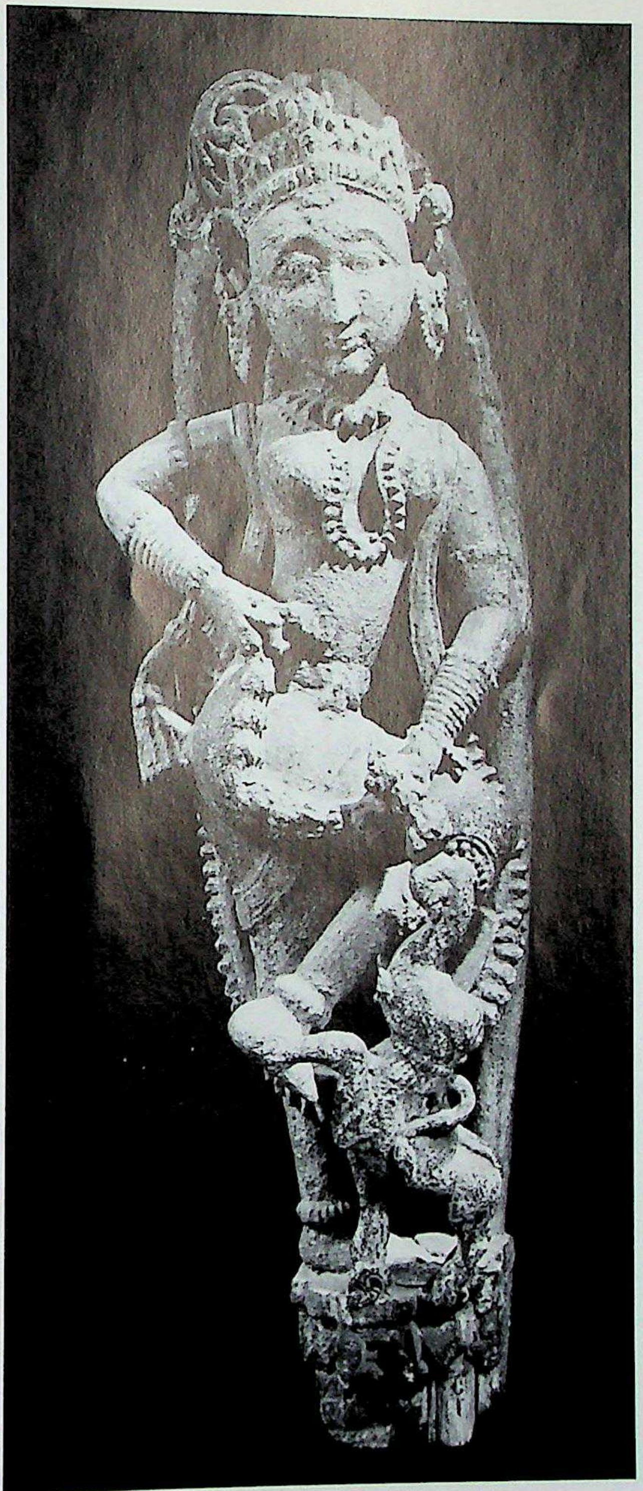
b) Sculpture: Ambikā with four arms



c) Unfinished sculpture: Ambikā



d) Sculpture: A *yakṣa* (Ellora, Maharashtra)



Wooden sculpture: A divine maid

Plate XLII

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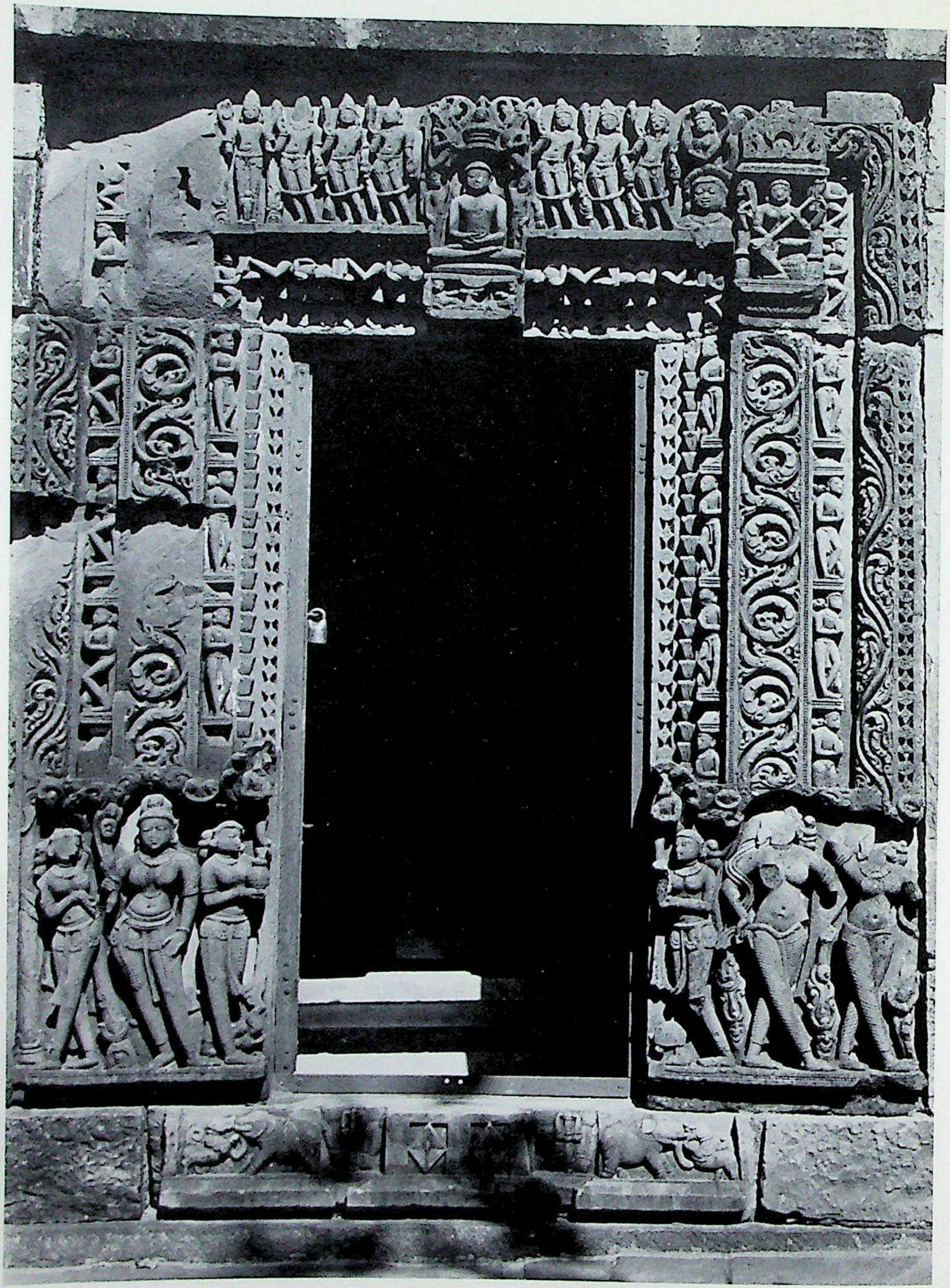
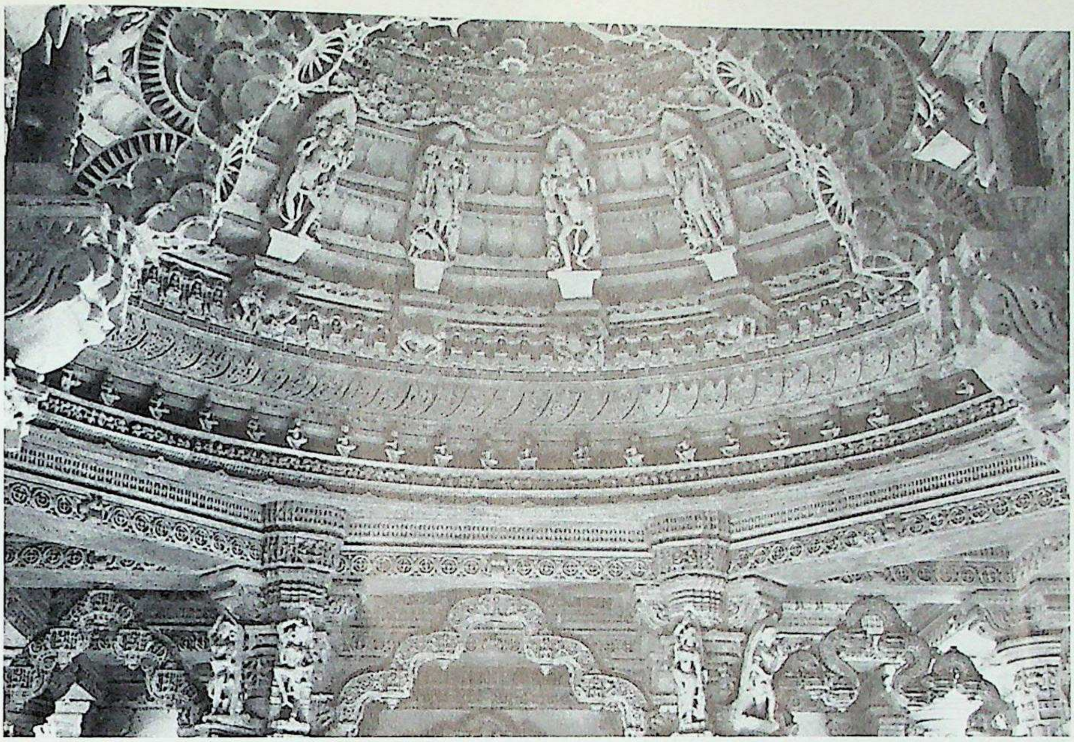
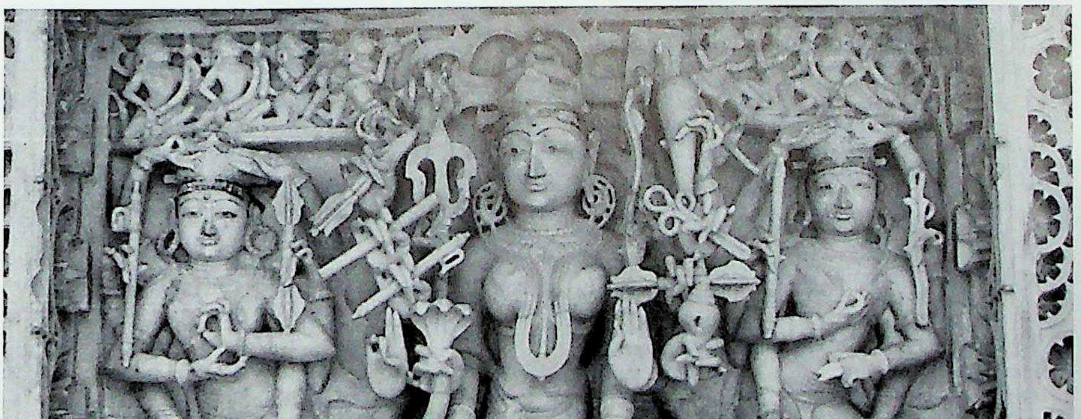


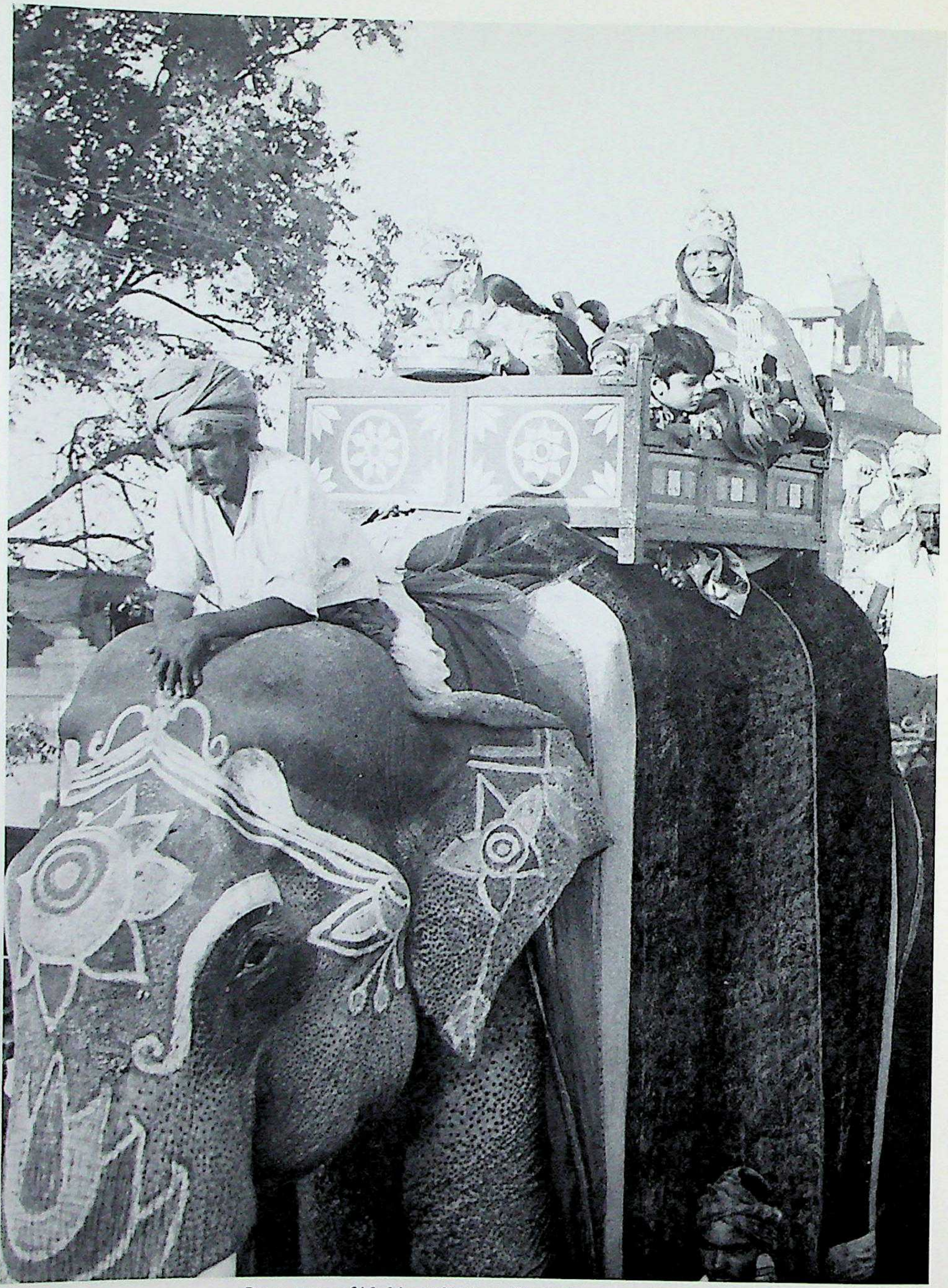
Door lintel: The nine planets



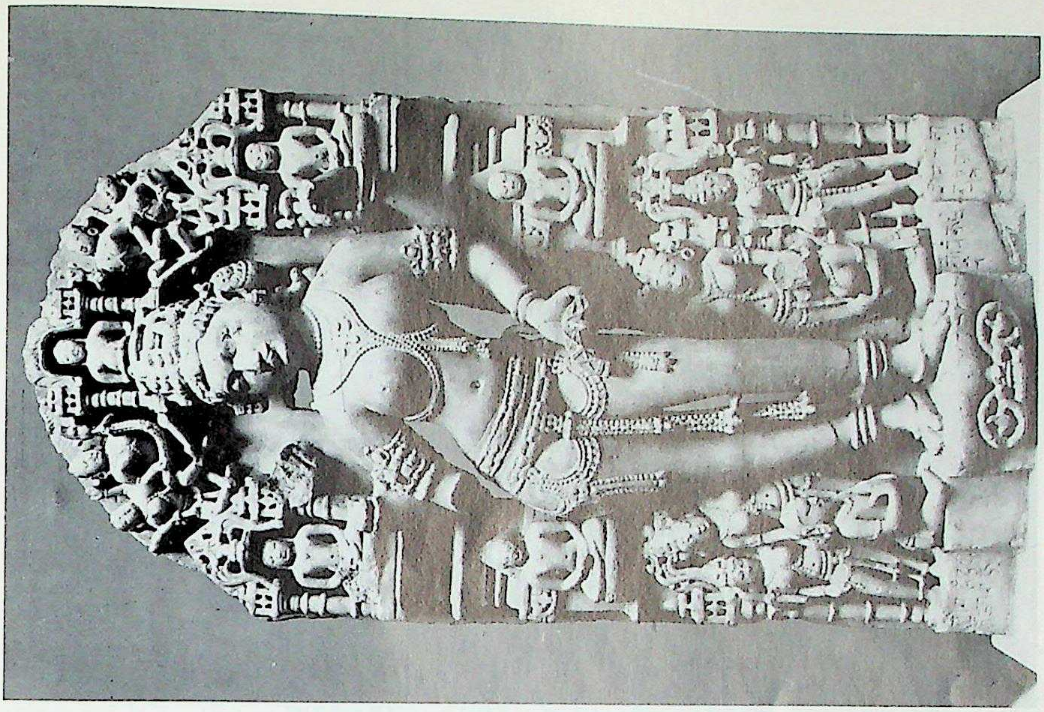
a) Ceiling of a temple hall: The *vidyādevī*



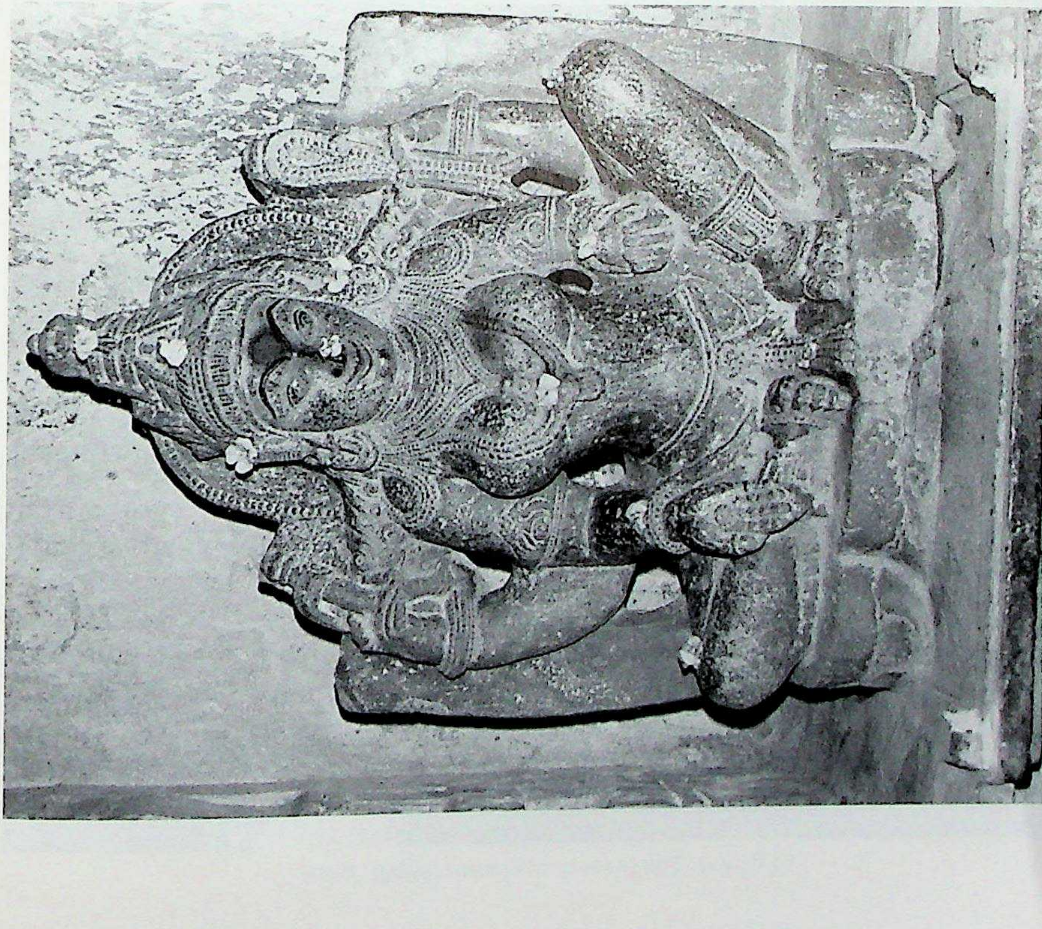
b) Sculpture: The *vidyādevī* Mahāmānasī



Ceremony of idol installation: Participants as Indra



a) Sculpture: Sarasvatī (Digambara)



b) Sculpture: Sarasvatī (Śvetāmbara)

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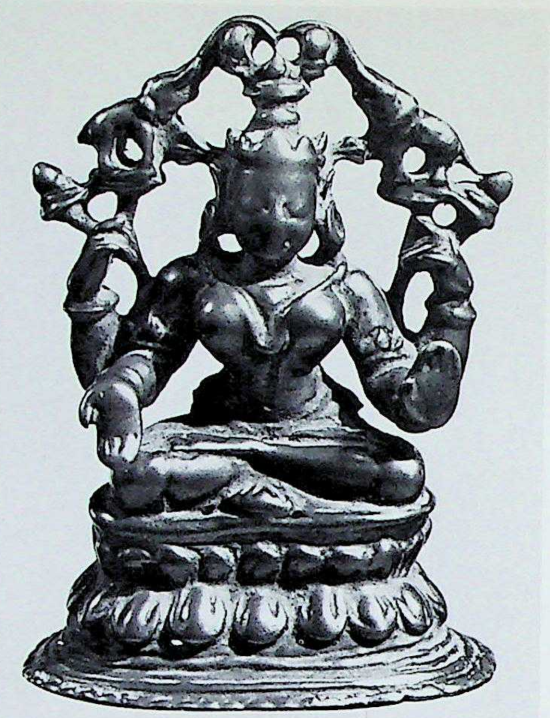
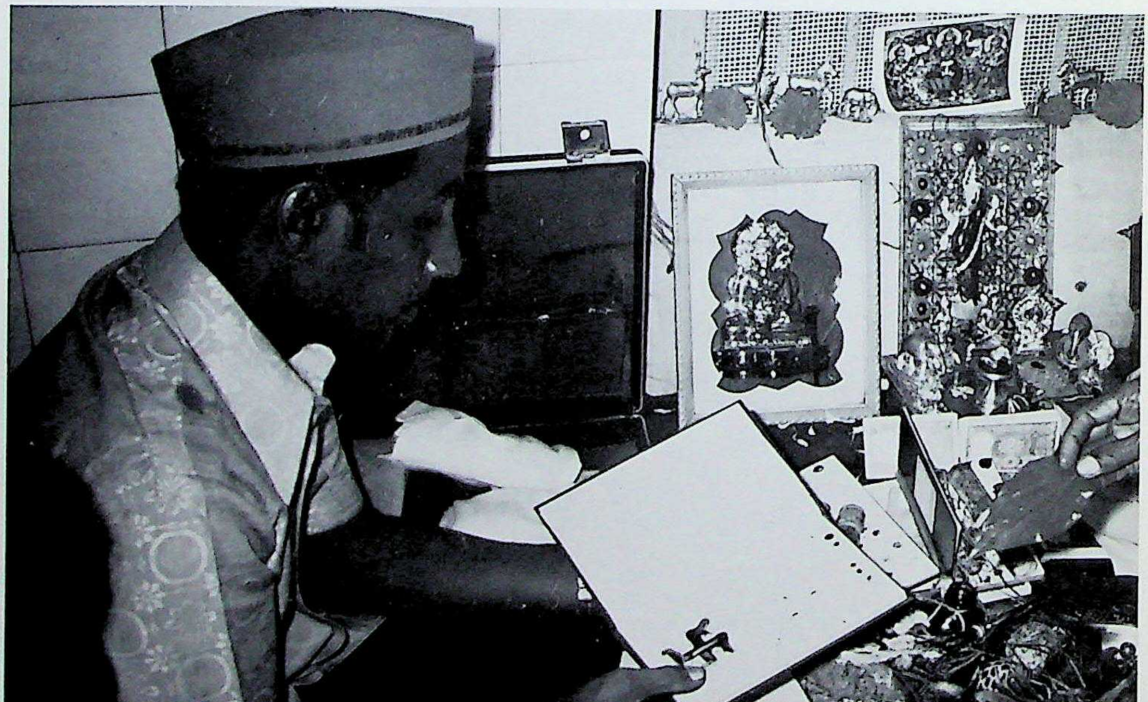
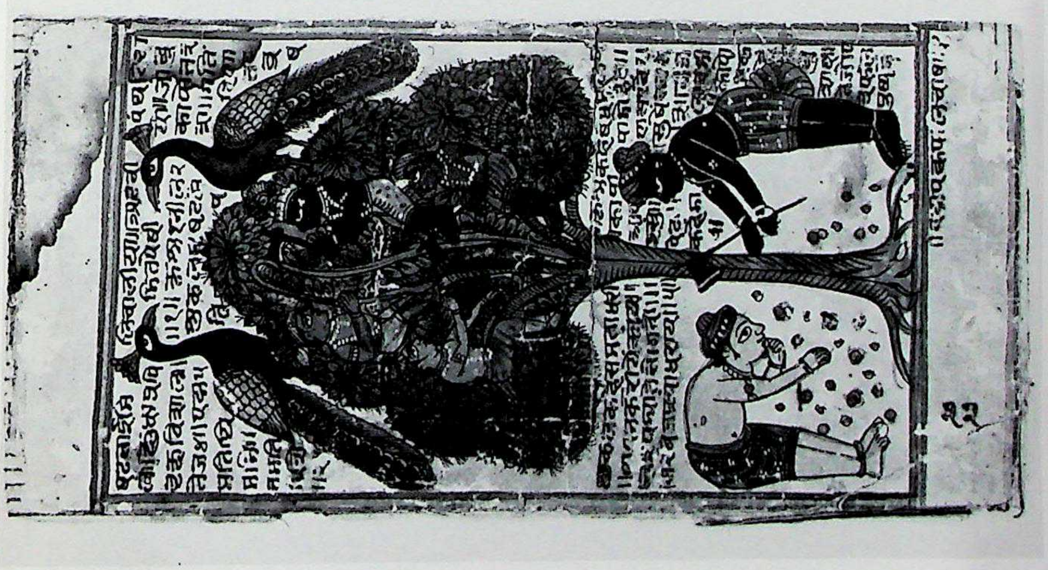


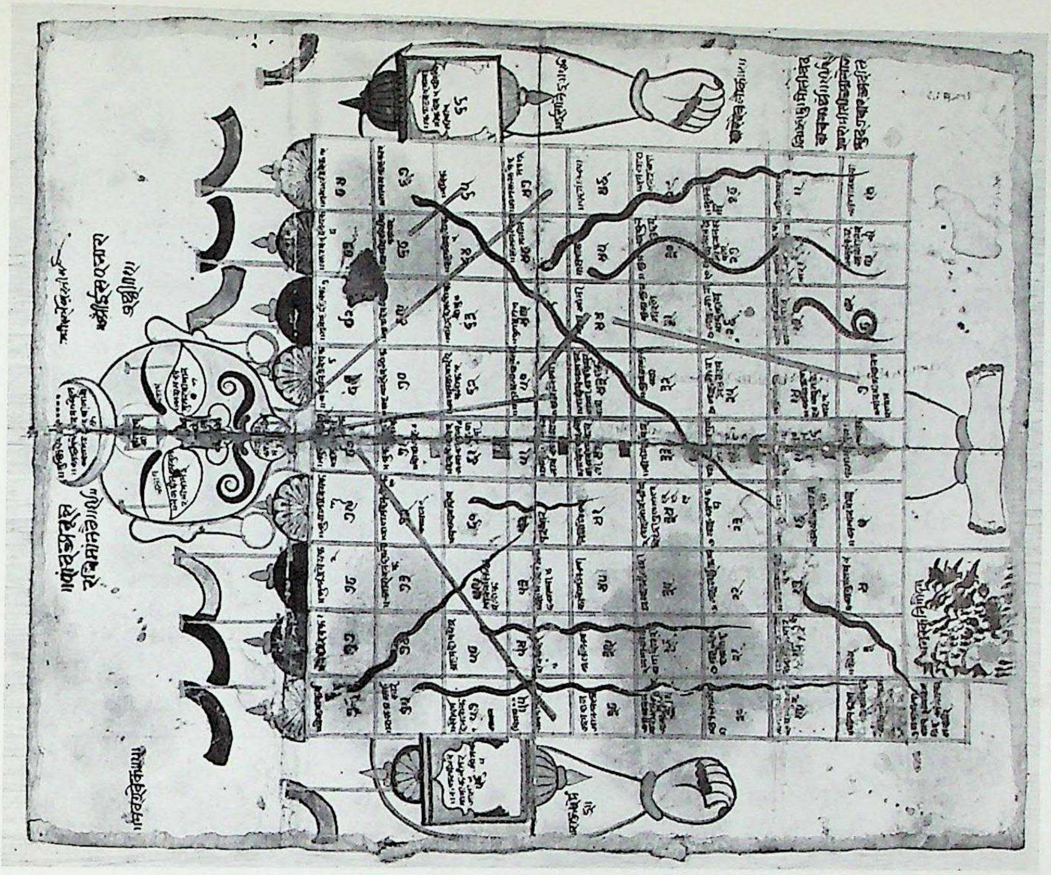
a) Bronze: Lakṣmī



b) Ritual: The worship of Lakṣmī during Divāli



a) Painting: The six types of souls



b) Painted board for *gyānbājī*, the game of snakes and ladders

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